

2dartist.

Issue 097 | January 2014

3dtotal.com

44
pages of
tutorials
inside!

Create depth and space

Richard Tilbury demonstrates useful techniques to create depth and space in Photoshop

Master concept game art

Fred Augis tells us all about how his career in the industry began and the experiences he has gained

From traditional to digital

We find out about Eve Ventrue's journey into the world of concept art and matte painting

Tips for crafting fantasy buildings

Discover the techniques top concept artist, Jan Urschel uses to build a fantasy building into an environment



Abigail Larson
shares her sketchbook

Discover how to

depict emotions

Wojtek Fus demonstrates his structured approach to creating detailed illustrations, bursting with mood and atmosphere

+plus

- 10 of the best digital images
- **Master narrative scenes**
- Paint perfect woodland textures
- **and much more!**

Editor's Letter



JESS SERJENT-TIPPING
Deputy Editor

Welcome to the January issue of *2dartist* magazine!

This issue, we'll be kicking off the year with a mix of atmospheric scenes, fantasy buildings and sci-fi landscapes, with a collection of work from some of the top artists in the digital world today.

Gracing the cover this month, we have the detailed, dark and moody queen created by Wojtek Fus. For a step-by-step walkthrough of the tools and techniques used to create this image, head over to page 78.

Also among this issue's tutorials, master concept artist, Jan Urschel reveals industry tips for creating fantasy environments, as he gives us a breakdown of the processes involved in creating a built-up swamp settlement. Enjoy!

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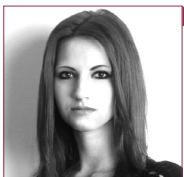
FRED AUGIS

Fred Augis is a freelance concept artist at Dontnod Entertainment. He is currently working on various artworks, such as character design, environment, and graphism for game production needs.



RICHARD TILBURY

Originally trained as a fine art painter, Richard Tilbury now works as a freelance concept artist and illustrator and has contributed to many notable published works, following his in-house role at 3dtotal.com.



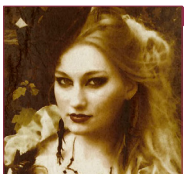
EVE VENTRUE

Eve Ventrue has been a professional freelance artist since 2009. Since her new position in December, Eve will be working full-time on different film and game projects as a concept artist and matte painter.



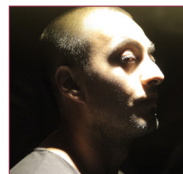
WOJTEK FUS

Wojtek Fus is a Polish illustrator and concept artist, currently working as a freelancer for games and animation (Platige Image, One Pixel Brush). He has recently been painting female portraits.



ABIGAIL LARSON

Influenced by gothic works of fiction, Abigail creates art for private clients and illustrates books. Abigail's work has been featured in many galleries and titles such as Spectrum Fantastic Art.



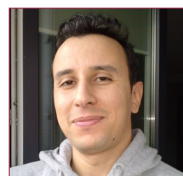
EDUARDO PEÑA

Eduardo Peña is a concept artist/designer currently working in the entertainment industry. He develops creative solutions and communicative tools to expand the knowledge of everyday art/design problems.



JAN URSCHHEL

Jan Urschel is a freelance concept designer and illustrator, adept at designing content for feature films and video games. He has worked on a mass of top-rated projects, such as *Assassin's Creed IV - Black Flag*.



RABIE RAHOU

Rabie Rahou is a freelance concept artist working for a wide range of industries; from one-off cartoons to co-ordinating big events. His latest work includes a concept art piece for a concert featuring *The Gossip*.

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Your Magazine.

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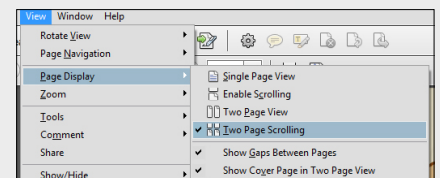
If you're having problems viewing the double-page spreads that we feature within this magazine, then follow this handy little guide on how to set up your PDF reader!

Top tips for viewing

For optimum viewing of the magazine, it is recommended that you have the latest version of Adobe Acrobat Reader installed. You can download it for free here: [DOWNLOAD](#)

To view the many double-page spreads featured in 2dartist magazine, you can set the reader to display "two-up", which will show double-page spreads as one large landscape image:

1. Open the magazine in Reader;
2. Go to the **View** menu, then **Page Display**;
3. Select **Two Page Scrolling**, making sure that **Show Cover Page in Two Page View** is also selected.



Jump to articles

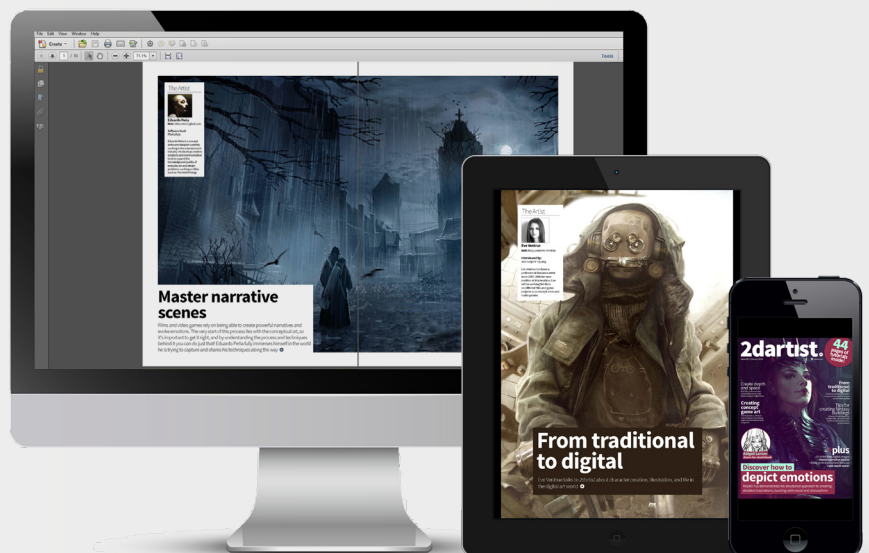
In the Contents pages, we have direct links to all articles within the magazine. If a certain article catches your eye, simply click (or tap on handheld devices) on the page number within the Contents, and you will be taken straight to that article.

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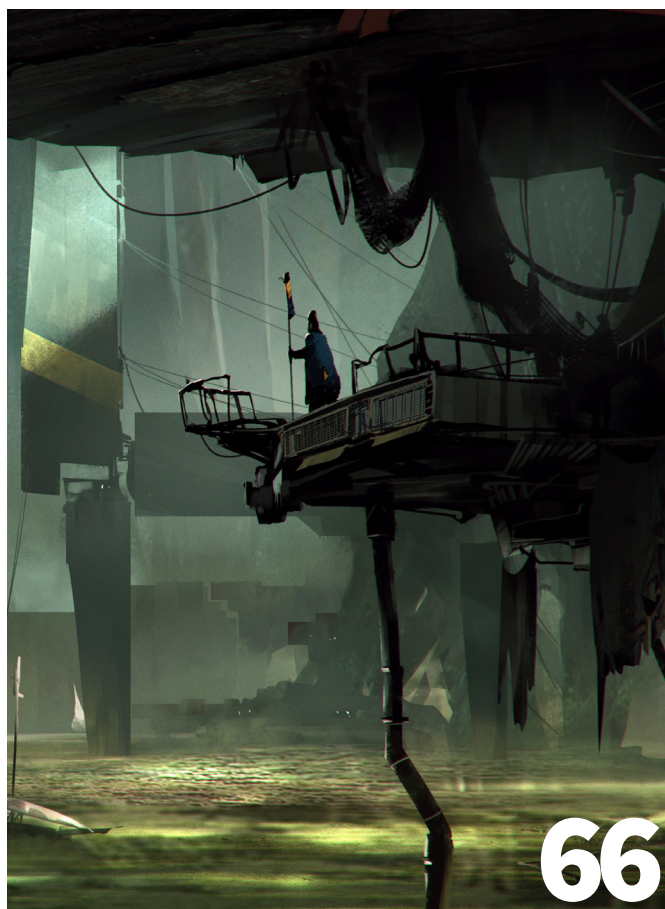


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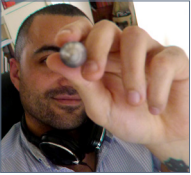


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The Artist



Fred Augis

Web: fredaugis.tumblr.com

Interviewed by:

Jess Serjent-Tipping

Fred Augis is a freelance concept artist at Dontnod Entertainment. He is currently working on various types of artworks, such as character design, environment, graphism or other elements for game production needs.

Creating concept game art

Fred Augis gives us a rundown of his experiences as a concept artist in the world of 2D digital art ▶

Fred Augis talks to 2dartist about his experiences so far as a concept artist. He began his art-related works in the 90s with Photoshop, and after a friend introduced him to a Wacom tablet, he began taking a more digital perspective in his artwork. He then began to experiment with adding illustrations in his commissioned advertisements and graphics, and drifted toward game art, a genre he finds himself in more frequently as of late...

2dartist: Hi Fred, thanks for agreeing to do an interview with us! First, could you tell our readers a little bit about yourself and your background in digital art? Where did it all begin?

Fred Augis: I began my artistic formation in visual communication, and discovered many traditional and digital techniques with Photoshop. Graphic tablets weren't generalized in the 90s and Photoshop was used just to make photo adjustments, on composition or to create graphics. Later, I used a stylus. An old friend gave me a Wacom Tablet Intuos A6 which launched me onto a more digital perspective.

When I was freelancing for advertising or events I tried to add drawings to my orders. Later I saw that the video game industry used concept artists in their productions. It was a good motivation for me and a good opportunity to return to my teenage passion: video games.

After working hard to improve my skill (with the opportunity to make roughs for advertising ►

● Illustration for the novel *Valor's Choice* / Bragelonne Edition © Bragelonne



● Personal work / Cintiq companion © Fred Augis





PARACHUTE

STICKER



M04122010

BAG



BIONIC HAND
+
FINGERLESS GLOVE



SHOT
OR P.R.E.Y. / H.U.N.T.

1

2



agencies and concept art for myself), some entertainment studios trusted me to make an illustrations package and I could start to live off my drawings. Now I've got the opportunity to work for exciting video game projects or illustrate book covers.

2da: You've worked with some well-known companies, so you've encountered a lot of different working styles: are there any particular environments you prefer working in? Do you have a favorite company?

FA: I like to work for different type of games. I also appreciate the challenges of working with various art directions. I think it's a good exercise to research the little things that I enjoy when there are many constraints. I think pleasure and creativity can be found in the small liberties that we have.

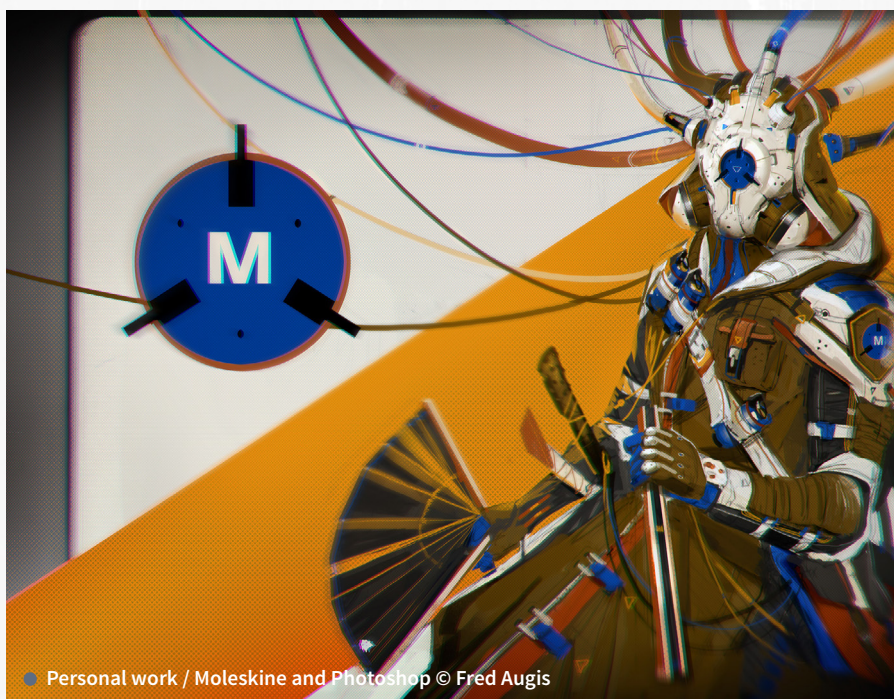
I like to work for ambitious games. Not really triple-A games, but projects with an accurate and an original vision. I think my current studio Dontnod Entertainment have this specificity. There are great talents here, and it's a rich experience to exchange ideas with them and also communicate with an art director who considers your opinion and expertise.

Remember Me was the concretization of a coherent vision of a futuristic universe. I'm very much a fan of sci-fi but a studio that keeps one direction until the end of production is maybe more important to me than my tastes.

Currently I'm also working on small things for a new video game, *Strike Vector*, created by friends (who founded the studio, Ragequit Corporation). Their game is promising and it's been a great pleasure to contribute to this project. I hope the best for them!

2da: What is your biggest source of inspiration? Is there a particular style, mood or scene you are drawn to?

FA: I'm fascinated by sci-fi and the artists' vision who work on this theme. We can see role-play in games like *Deus Ex* or space operas like *Mass Effect*; different universes created using the same



technology. I like to project myself into the future and imagine what we can do with our culture and knowledge to make a utopia or dystopia. It's a very credible support for our imagination.

If I talk about my work, I can say I love shapes and this idea of design, and how to put together two

shapes to form a harmonized or non-harmonized design. I look all around me for inspiration to analyze a problem or to understand which emotion I feel when I see different forms and shapes. I'm beginning to seriously transfer this idea with colors too. ►

🕒 Artist Timeline Fred's career to date

2002–2005: Graphist and roughman for advertising and event studios

2006–2008: Illustrator at Owlent (Ubisoft)

2007: Concept artist on *R.U.S.E.* edited by UBISOFT at Eujen System

2008–2009: Art director on *Gray Matter* edited by DTP at Wizarbox

2012–2013: Illustrator for Bragelonne Editions

2012–2013: Illustrator for Applibot games

2011–2013: Instructor at New 3dge school

2010–2013: Concept artist on *Remember Me* edited by CAPCOM at Dontnod

2013: Concept artist for Ragequit Corporation's *Strike Vector*





“If I must define my signature it’s more by my small utilization of custom brushes or the chaotic organization of my layers”

2da: Could you choose one of your favorite past images (that you’ve created) and explain a little about its creation, and why it’s your favorite?

FA: I have an artwork named *Resonance* which has been made for my client Applibot. The brief was to draw a girl who hurts robots with sounds! Well well well... how could I illustrate sounds without cheesy music speakers? Okay, whatever, let’s go for cheesy speakers! I tried to assume the idea to make her accessories like pieces of a car, with harmonious and saturated color to create this vision. I added an expressive face and pose too. The result was that we saw someone who is crying and in the background a robot exploded.

All elements of this composition serve the aim and the design is not too full of simple codes with an expressive girl. There’s something funky that I like in this artwork, I imagine one of Earth Wind and Fire’s songs with this picture.

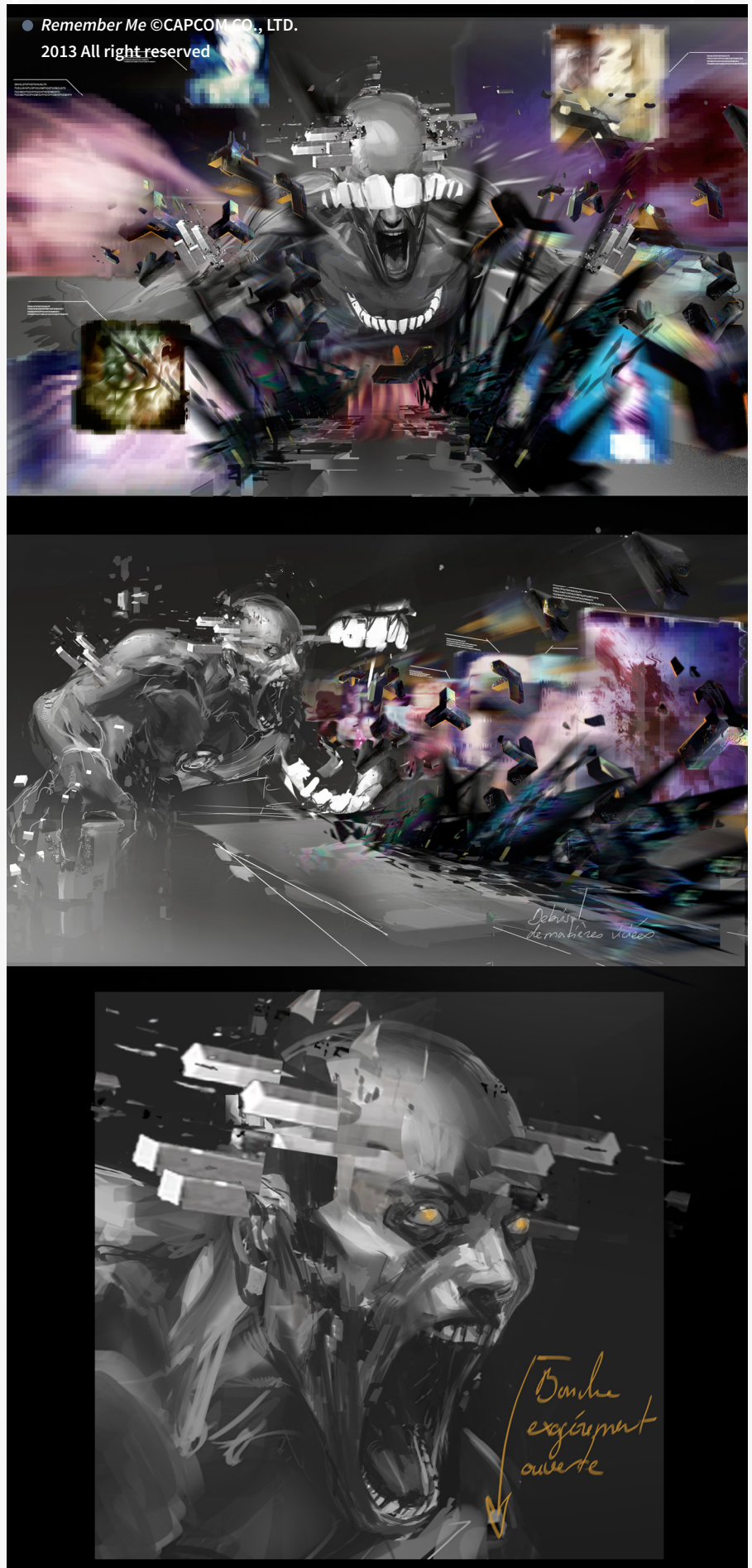
2da: Do you have any favorite software, techniques or processes that you apply to your artwork, that perhaps you would consider your signature style?

FA: I’ve worked in Photoshop for about seventeen years. My first version was the 4.0. It would be difficult for me to change my software because I have too much of a history with it, but I don’t think this has fixed me with a specific style.

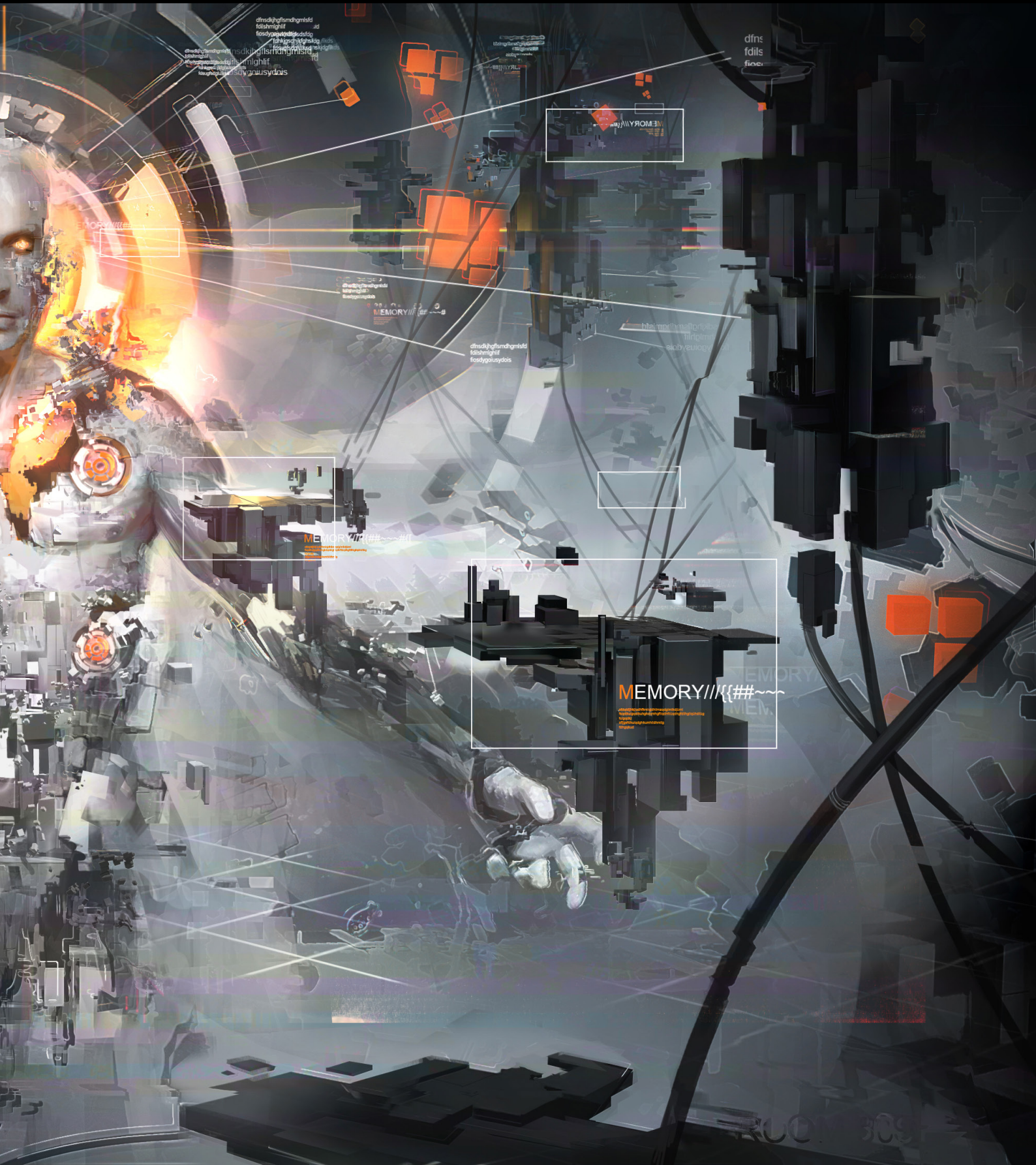
If I must define my signature it’s more by my small utilization of custom brushes or the chaotic organization of my layers. My friends tell me I have a personal touch in my artworks and I’m glad to hear that when I see many artists who can’t be linked to their works. It’s difficult for me to distance myself from it. I know that I’m fond of a graphic approach and use effective colors without flourish.

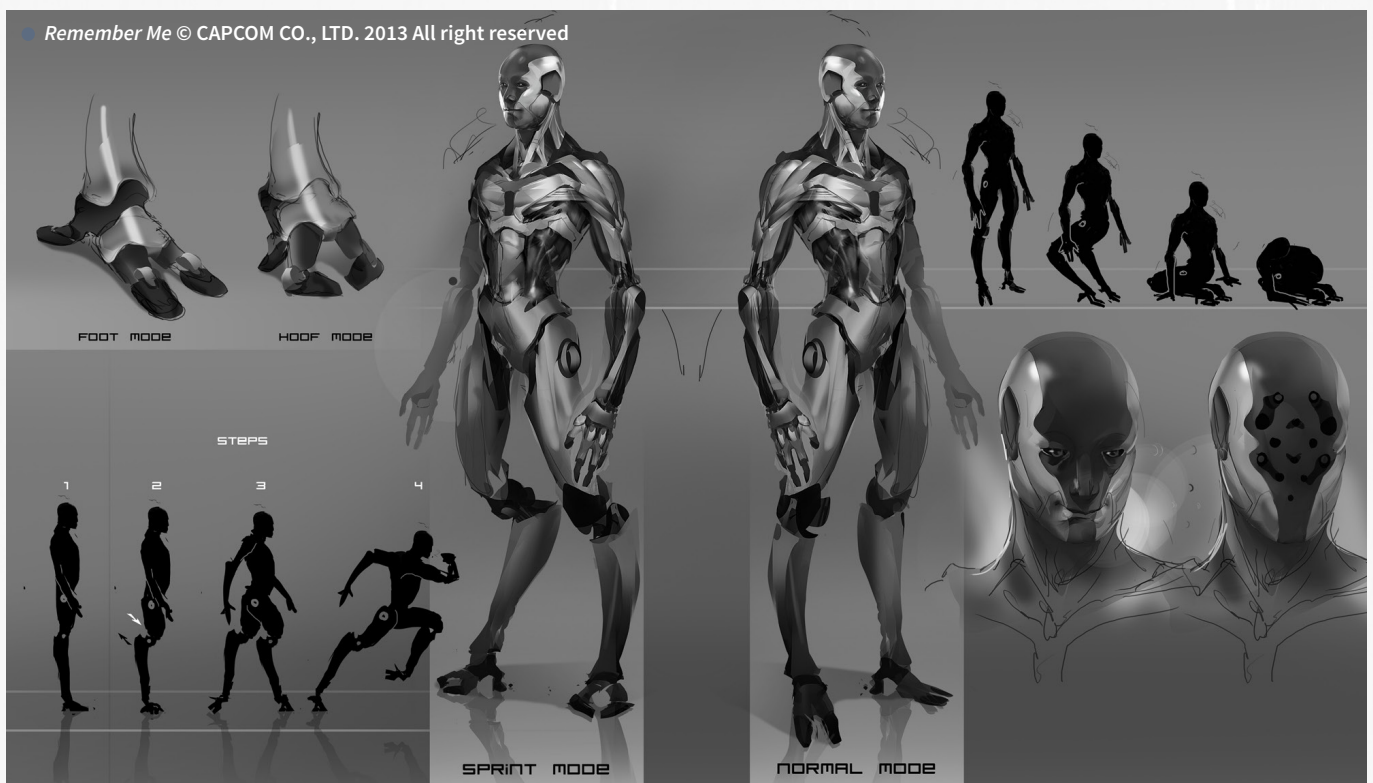
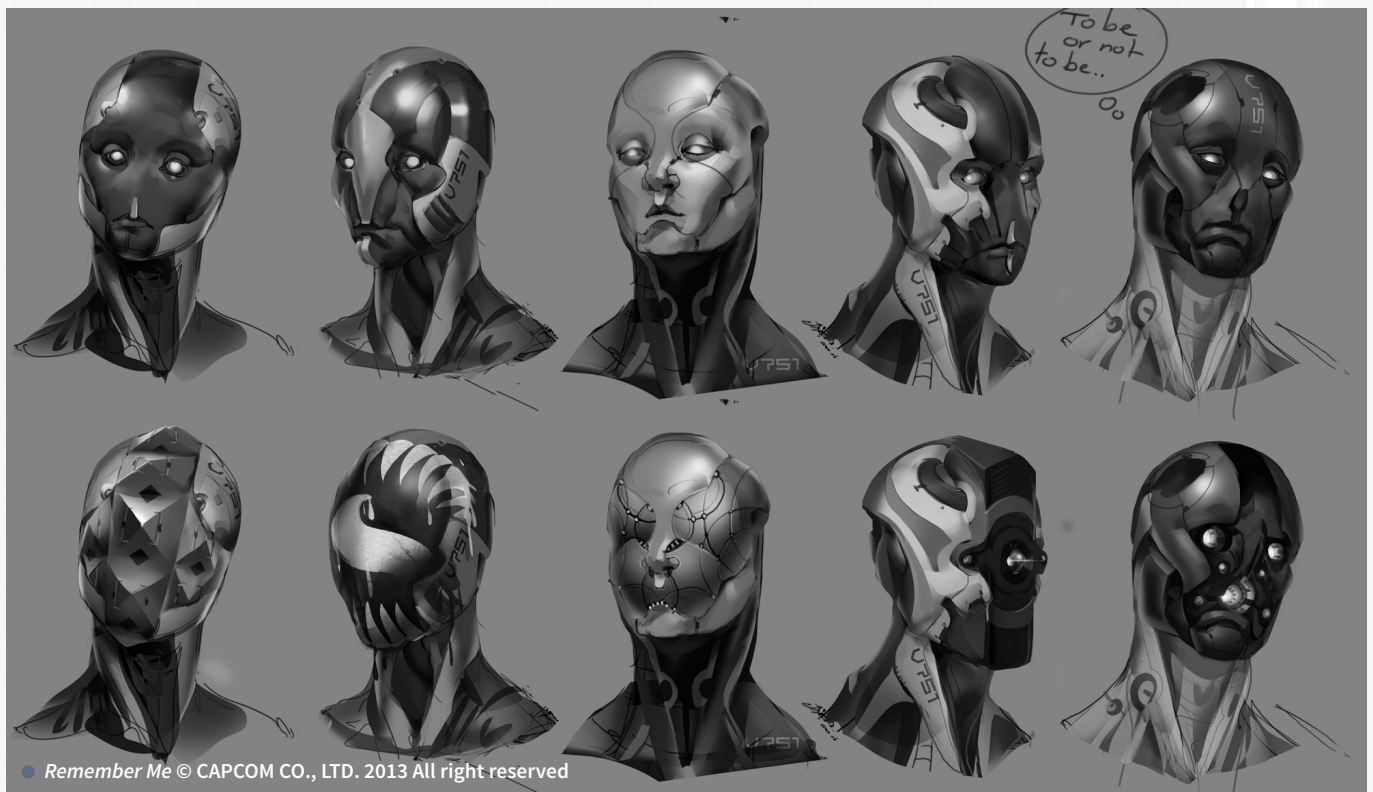
2da: Are there any areas in the digital art world that you’d like to branch into (and why)?

FA: If I could connect to another professional sector, I would love to test movies from studios like Weta Workshop. I haven’t experienced working on a project with actors, however I think that the integration must be perfect to create a great effect. The movie *District 9* is a good example. I’m curious to know their process and see the result. ►









2da: Do you ever practice CG/digital arts as a hobby and experiment with techniques and tools in your own personal artwork? If not, how else do you spend your free time away from the demands and deadlines of the creative industry?

FA: Honestly I like demands and deadlines! My work is about sharing around new projects. I'm working when I can – most of the time for

my clients. But at the moment, I also draw live models and members of my family with a Cintiq Companion. It's a good tool to catch the feeling of life instantly. It's important for me to create a bridge between personal and professional work, being at the border of art and crafts.

2da: As a successful figure in the digital arts industry, if you could give future digital artists one

piece of advice on working in the industry, what would it be?

FA: This industry is very exciting when you are in a big team who all work on the same project. It makes you conscious of the importance of each role. When the game evolves each week, every time you see it, it's a great surprise. It's important to keep a fascinated perspective on this kind of



● Remember Me ©CAPCOM CO., LTD. 2013 All right reserved

“Also, I continue to work for Applibot because we have a very nice contract together, and I can do artwork with some degree of freedom”

thing. If you want to choose this way of working, then just do it. Just draw, create, and make games. There are no good or bad projects. The only important thing is to follow your passion and catch your pleasure where you can.

Chemistry is essential to make concept art for a big or small studio. Don't hesitate to mold to other artistic areas besides your main specialty. Inspiration from others artists can be interesting but you can find more promise in original things.

2da: Finally, what projects are you working on at the moment, and what can we hope to see from you in the future?

FA: Currently I'm mainly working for Dontnod Entertainment. I can't talk about their new project but there are many good things and original



● Game art workshop / New3dge school

features about it. Also, I continue to work for Applibot because we have a very nice contract together, and I can do artwork with some degree of freedom.

I recently finished a book cover for a novel written by Peter F. Hamilton, called *The Great North Road* published by Bragelonne. Making book covers is the opportunity to do illustration for a real object. Each time I make a cover, I'm like a child when I receive the books and I see my work printed.

In the future, I really hope to carry on with concept art because I've found a good balance with it. I would like to make a personal project though, it's important that I carry a concept through one day, but I need to develop an idea...

2da: Finally, thank you very much for taking time out of your busy schedule to take part in our interview! ●

The Artist



Eve Ventrue

Web: krop.com/eve-ventrue

Interviewed by:

Jess Serjent-Tipping

Eve Ventrue has been a professional freelance artist since 2009. With her new position at Mackevision, Eve will be working full-time on different film and game projects as a concept artist and matte painter.

From traditional to digital

Eve Ventrue talks to *2dartist* about character creation, illustration, and life in the digital art world ▶

Eve Ventrue talks to us about making the transition from traditional oils, water-colors and acrylics to becoming a full-time concept artist/matte painter for the Mackevision VFX department.

Originally a fan of sketching out stills from well-known 2D animations, Eve has worked her way up through mastering traditional media, to finally arriving at digital art in 2007. Since then, Eve has gone on to create illustrations for the huge Applibot Inc. project, *Legend of the Cryptids*, graduate with a qualification in Business Informatics, and secure a full-time position as a concept artist/matte painter in the VFX industry.

In this fascinating interview, Eve reveals some of the major points and influences in her digital art journey this far.

2dartist: Hi Eve, thanks for agreeing to do an interview with us! First, could you tell our readers a little bit about yourself and your background in digital art? Where did it all begin?

Eve Ventrue: Since I can remember I have been drawing. When I was a child I created messy sketches for my whole family, who had to frame every piece, ha! Later on, I recorded anim  series like *Dragon Ball* and *Saber Rider* with an old video player and pushed 'pause' in order to draw the picture on the screen. A few years later, when I was about 17, I tried painting with traditional media. In 2007, I finally got my first experience with digital art and got addicted to it.

Because I've never had a specific art education, I had to learn everything by myself. At the beginning of my career as a digital artist, I watched video tutorials and tried to study other artist's artworks, becoming obsessed in getting better and evolving my own style.

2da: You've worked with both quite well-known studios and as a freelancer, so you've encountered a lot of different working styles: are there any particular environments you prefer working in? Do you have a favorite company?

EV: I experienced the life as a freelancer and full-time artist but can't properly tell which one is better. There are pros and cons on both sides; it depends on your personality, private circumstances and location.

Honestly, working as a freelancer seemed a bit more relaxing to me if I had enough bookings on commission work. You can get up whenever you want, meet your family and friends whenever



● Experimenting around with sci-fi elements and a cute girl, Eve says this was a lot of fun without thinking too much about it
© Eve Ventrue

there's time and work from your favorite place. Sometimes it's a bit lonely, though. At least this was my experience. I tended to end up in front of Photoshop 17 hours a day in my apartment with closed blinds and without seeing anyone in person for weeks, because it was my own little world, of course accompanied by Facebook, emails and movies.

Now, going to my office every day and having a great team around me often makes me feel

more cheery due to the chance to joke around with others a bit more, sharing opinions and workflows as well as personal stories. It's a great atmosphere and I came to realize that this was something I sometimes missed in the last years when working just from home.

2da: You've got quite a varied resume – from studying Sociology and Business Informatics to illustration. I suspect this might give you quite a unique point of view in the digital art world! Do ►

- Eve's aim here was to create a more modern fashion design with medieval elements, crowned with her favorite type of mask © Eve Ventruue



- A very personal piece that Eve created to show a fragile woman who has lost her strength and therefore surrendered to the cold rain © Eve Ventruue

you think your wide experience impacts in your artwork, and would you recommend studying other areas to fellow artists?

EV: In the beginning of my artistic career, I'd never thought of making a living 'just' from being an

artist and my family/friends/society kept telling me the same. That's probably why I always tried to follow two paths in my life: studies (rationality) and art (passion), qualifying both in order to choose one in the end. Finally, it worked. A few months ago, the decision of whether being an

artist or getting a job in the computer industry came up and I decided to live my passion!

Reaching this point was hard, though. Always being troubled by deadlines, a working student job as a graphic designer and exams, I almost ►

- Like *Hunter's Order*, Eve really wanted to do a painting which seemed more traditional. This was inspired by a portrait of King Louis XIV
- © Eve Ventrue



- A collaboration between Eve and a photographer friend. It was the first time she had experimented with a full portrait shot and photorealistic elements
© Eve Ventrue



forgot to live and I wouldn't recommend it to anyone, unless she or he is disciplined and strong enough to get along with this kind of situation for quite a long time. Sometimes I ask myself whether it would have been better to only keep practicing arts all the time without all this stress

regarding studies and becoming a 'normal' person in the economy, but then I'm relieved that there's always a safety net to prevent me from falling when there's no longer a need for me as an artist (of course I hope this time will never come).

In the end, I'm *maybe* a bit more experienced in different fields and gained a lot of experience than other young artists, but this doesn't affect my art per se. It's more the fact that I'm quite experienced in working with team mates and clients from different industries (e.g. automotive

and computer industry vs. art industry) which helped me out a lot in the past).

2da: What projects are you currently working on with Applibot, and what can art fans expect to see in the future?

EV: Except for one *Galaxy Saga* set, I've been doing illustrations for *Legend of the Cryptids* the whole time and enjoyed it a lot. I don't want to miss that time because it's been a great collaboration with Japan so far and I really appreciate this great team over there, and especially my contact, who did every set with me in a really funny and supportive way.

Since I have a job as a full-time artist here in Germany from now on, my projects with Applibot will unfortunately decrease because I totally want to concentrate on concept art and matte paintings at the moment. Since forever, it's been my biggest dream to work for the game and film industry and now, I finally have this big chance to prove myself as an artist. Nevertheless, I hope I can still do work in the future for Applibot anyway.

2da: Could you choose one of your favorite images (that you've created) and explain a little about its creation, and why it's your favorite?

EV: Of course there are some artworks of mine I somehow like, either because they were very personal or challenging, but I have some difficulties favoring a particular piece – it's more the whole portfolio which paved the way for my personal success as an artist.

After creating an artwork, I only like it for two days (or one hour) and afterwards I always think 'You could have done better', but if I really have to select my favorite ones, they'd probably be those that show my very personal style the most – in this case, *Hunters Legend* and *C*.

2da: Though you've specialized as an illustrator over the past few years, are there any areas in the digital art world that you'd like to branch into?

EV: Hm... as I said before, my biggest aim ever was becoming a 2D concept artist for the film and game industry. Now, that I finally have this chance I'm quite happy for the time being!

However, I'm planning to step into the 3D world someday. I already tried out ZBrush and other software but haven't had much time to practice it yet. I'm always a bit envious when looking at the 3D mechs and cyborgs other great artists create with their tools, so I definitely want to have such amazing models myself in the future! ►



● A really personal piece Eve created during a stressful time, when keeping a deadline and studying at the same time
© Eve Ventruue

🕒 Artist Timeline Eve's career to this day

2007: Completed her first piece in digital art after years of traditional work with watercolor, acrylic, oils as well as airbrush.

2009: First commission work for book illustrations.

2009 – 2012: Different illustrations and book covers for fantasy novels.

2012: First artworks for Online Card Games like *Legend of The Cryptids* by Applibot Inc.

2013: Graduated in Business Informatics and full-time concept artist/matte painter position at the Mackevision VFX department.

- Eve mentions that this one was very influenced by traditional oil paintings. She really likes to paint animals into her work as they always give some majesty to it
© Eve Ventrué



- Since this November was a really gray one in Germany, Eve created an uncomfortable and yet calm scene with a black rider (plus, she loves painting horses!)
© Eve Ventrué



• Eve's first serious sci-fi character conception
for a cyborg guard © Eve Ventrue



C 03

⚡ PRO TIP

Get your own style

This will help you to set yourself apart from the rest. There's a huge pool of talented artists out there and often, it's very deep and cold. Don't get lost.

“My style is close to utilizing muted colors or darker for a warrior, which have a touch of a traditional oil painting”

2da: Do you have any favorite software, techniques or processes that you often apply to your artwork, that you would consider your signature style?

EV: My style is close to utilizing muted colors or darker for warrior, which have a touch of a traditional oil painting. I totally love masks in combination with cool armor on characters, and always try to create something interesting and new without losing the relation to medieval elements. I guess, combining these aspects with smooth/hard edges and some grungy textures characterize my style the most. In order to get these results, I've got a lot of traditional oil painting references, armor photos from different centuries and fashion design shots (I love looking at runway fashion!)

Besides traditional drawing pens, my favorite tool has always been Photoshop. In the beginning of my digital painting career, I did a lot of sketches and outlines before beginning a painting, but soon proceeded to shapes and different colors. At the artwork's early stage, I always need the right forms and mood to get the right feel to it. Experimenting by pushing around elements and changing values helps me to get a basic impression of the final result.

2da: Do you ever practice CG/digital arts as a hobby and experiment with techniques and tools in your own personal artwork? If not, how else do you spend your free time away from the demands and deadlines of the creative industry?

EV: Art has always been both a hobby and a job to me. After work, I try to create some personal work where I can give life to my style without thinking of client's preferences. There isn't much time for experimenting; I mostly try to improve my current skills and techniques to work more efficiently – however, trying out some 3D tools in the future would be really interesting.

Since free time is a rare gift, I use it to spend some hours with my friends and family who can help me relax during stressful times. Everything else is reserved for sleeping!

2da: As a successful figure in the digital arts industry, if you could give future digital artists one piece of advice on working in the industry, what would it be?

● Eve was inspired by traditional paintings and kendo masks which somehow give a captivating feeling when looking at them © Eve Ventrue



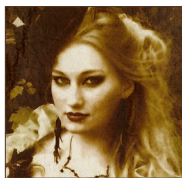
EV: Work hard by practicing every day, be open-minded, keep your network up-to-date and don't be shy to contact people you admire – they are much nicer than you think and you will have the chance to have some cool conversations (and maybe get a job if someone important thinks you're skilled enough).

2da: Finally, we know how busy you are, so thank you very much for taking the time out to take part in our interview. ●

ABIGAIL LARSON Sketchbook

Gothic-influenced Abigail Larson shares her techniques and processes for sketching out characters in the design process, and talks about some of her favorite sketches that can be found in the pages of her sketchbook.

The Artist



Abigail Larson

Web: abigaillarson.com

Influenced by gothic works of fiction, Abigail creates art for private clients and illustrates books. Abigail's work has been featured in many galleries and titles such as *Spectrum Fantastic Art*.

Discover gothic figures, ghosts and ghouls...

Sketching might be the simplest and most important skill an artist can have. Not only is it an invaluable learning tool, it's how you'll start every project, no matter the size. For me, it's my favorite way to think. I can brainstorm my assignments, or dream up worlds for myself. Because I think very visually, it's absolutely necessary for me to begin my work by mapping it out on paper.

Sketching techniques

If I'm designing a character, I like to draw their face or pose three or four times to get warmed up and become used to them. I occasionally take photographs of myself standing in the desired position, just to get a better idea of how it should look – whether I'm drawing a man, woman or monster. I've always loved the way hands and expressions can subtly tell stories of their own, so I spend a great deal of time drawing, erasing, and re-drawing hand positions or adjusting a character's expression.

Drapery, the folds of clothing and hair are also important to figure out early on. Most of my characters, even though they tend to be pure fiction, have period clothing (or outfits that are very heavily based on historical fashion). I tweak them to my liking, but I still fill pages with quick little scribbles of silhouettes for gowns or coats, all adjusted and tailored for each character.

Once I decide on a pose, I like to design their settings or backdrop. I normally keep this very simple, because I like to focus the viewer on the subject, but occasionally it's necessary for me to very carefully place each item in a room, or force a tree to grow in a certain direction, depending on the composition of the picture. ●

All images © 2013 Abigail Larson

- 01 The success of this piece relies heavily on Asenath's expression – as one of Lovecraft's few female characters, I wanted to show off her striking attributes with one evil glare.
- 02 I've been playing around with a retelling of 'Beauty and the Beast' and this was a quick sketch of the 'Beauty' character as she enters a room.
- 03 A look at my more developed sketching style. I've taken the original thumbnail, blown it up and re-drawn it, scanned it, and added depth with lights and darks in Photoshop before moving on to the final linework.

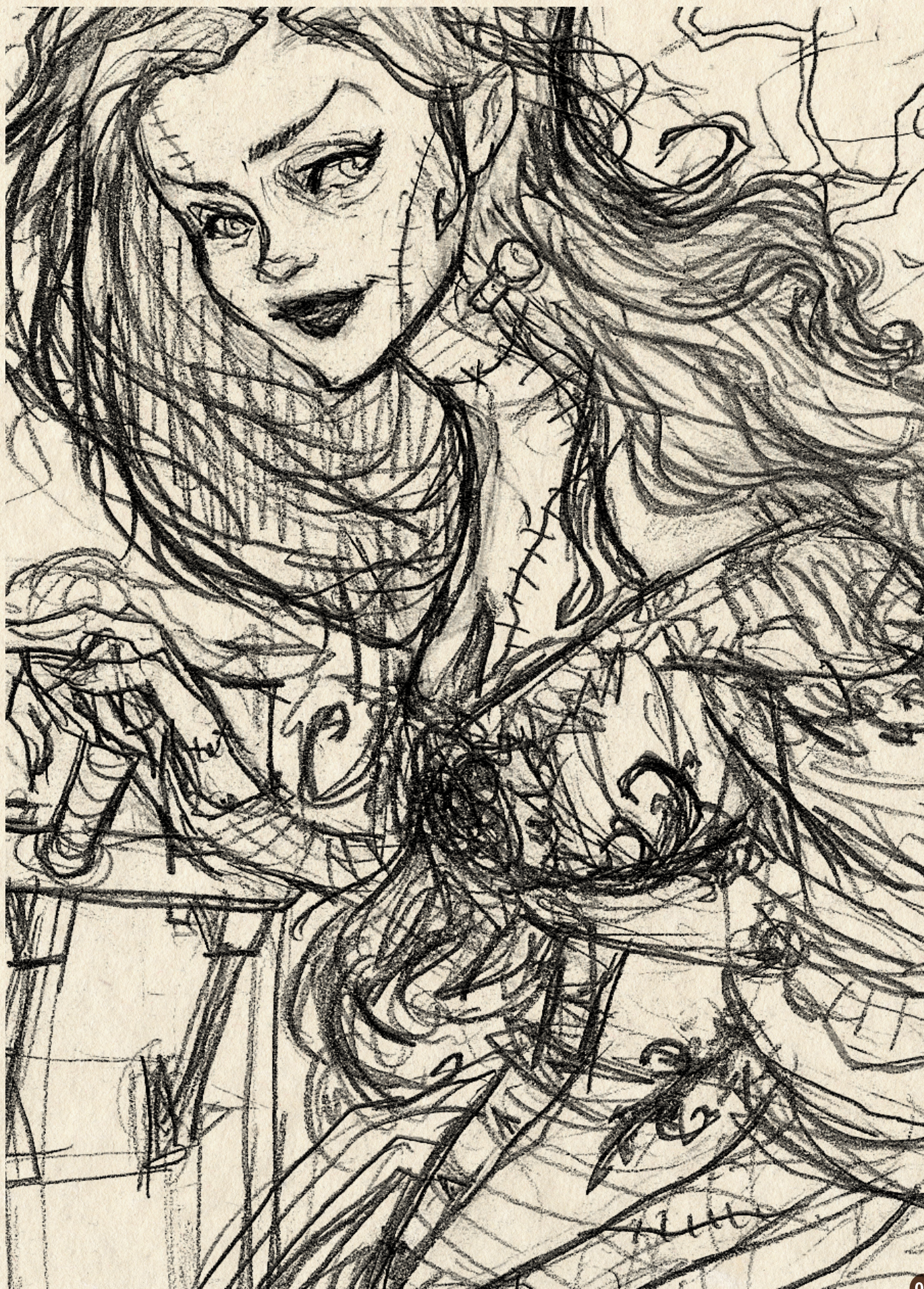


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fig. 1

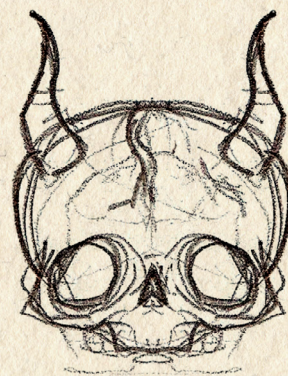


fig. 2

06

HUMANA DAEMON {ADOLESCENTIA} *possidentes magicales potentia*

04 Occasionally when I'm developing an illustration, I'll play with the original sketch until it's basically a blur of graphite. This is an example of what happens when I'm continuously sketching over the same piece while brainstorming.

05 Quick gesture poses while designing a character with multiple limbs.

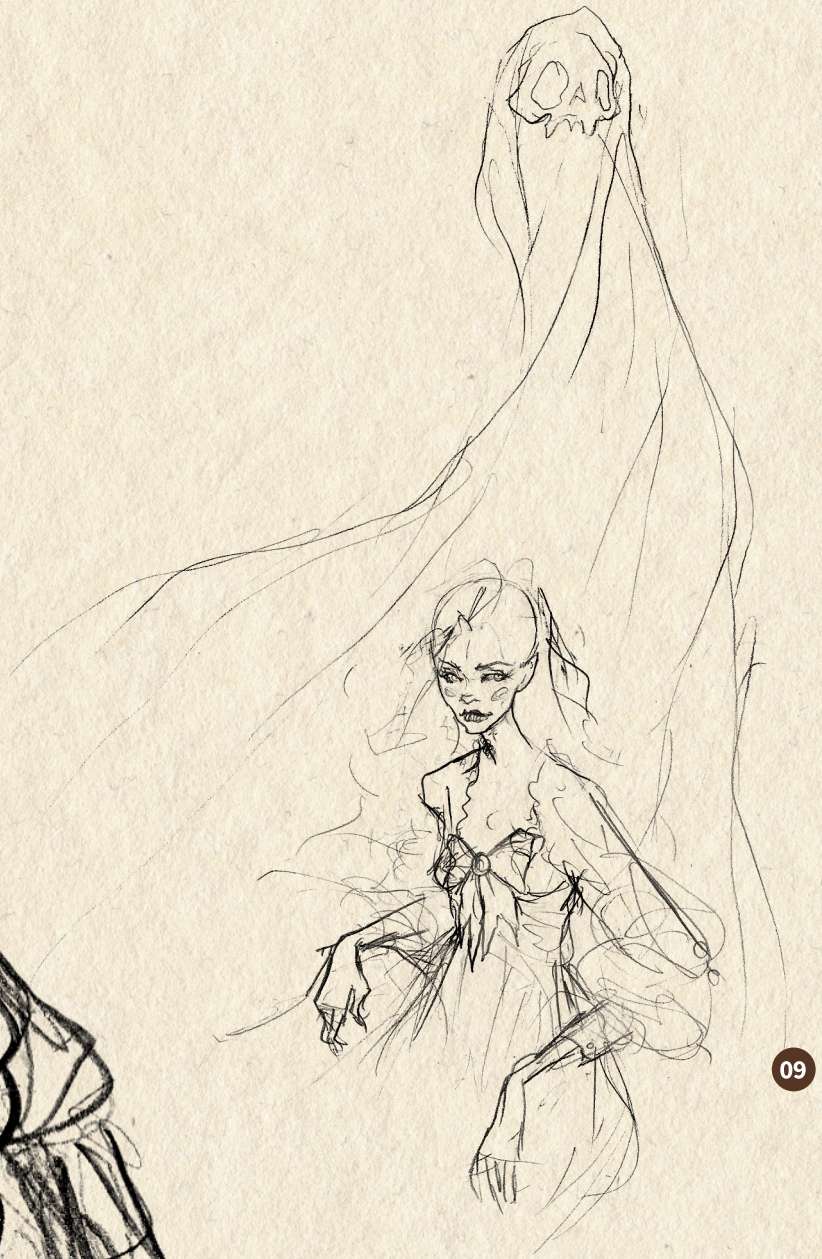
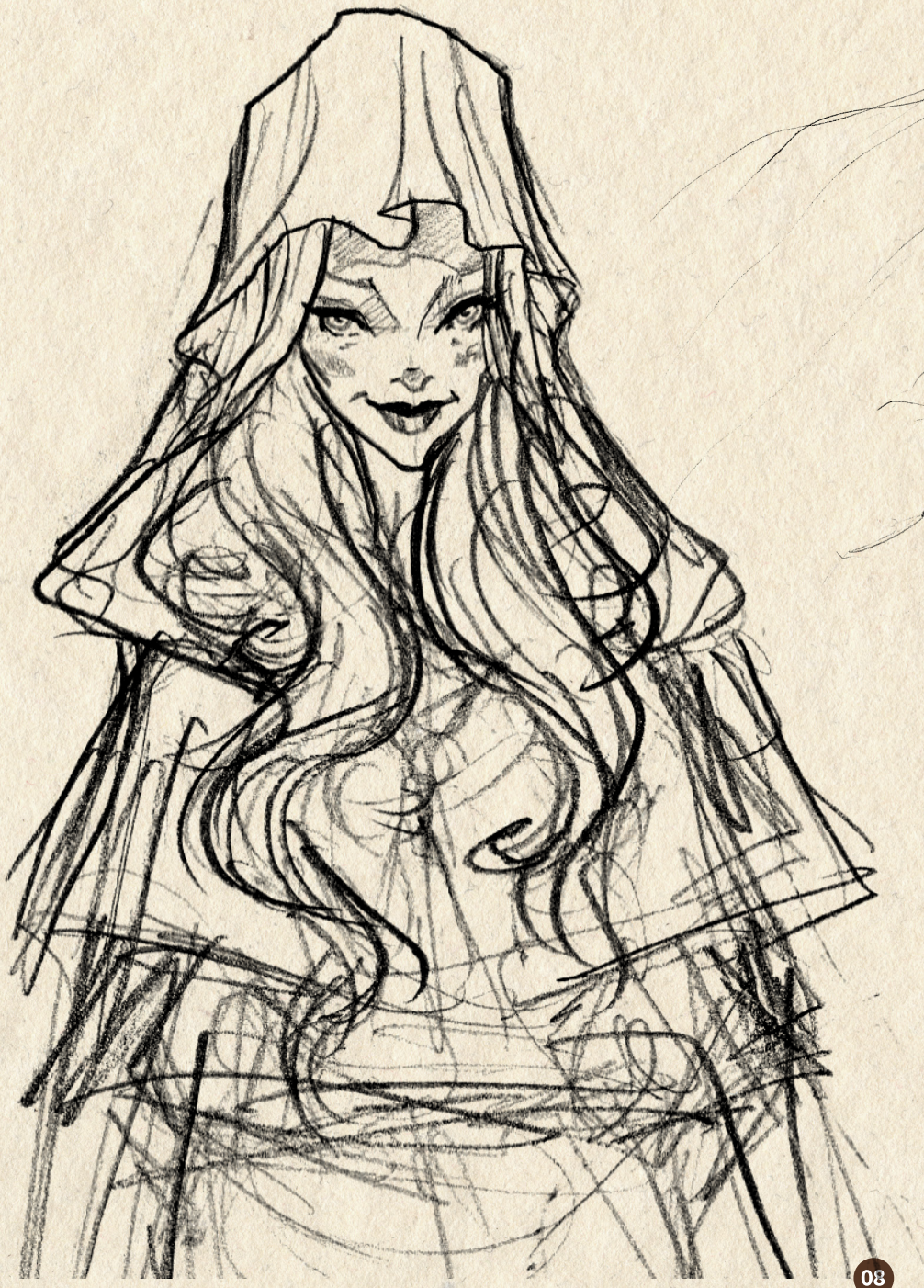
06 I love dreaming up strange creatures, but I thought it might be fun to imagine their skeletal structure, like an archaeologist might do. This is supposed to mimic a scientific study. I placed the text I wanted to have on the final to help design the composition.

07 Another developed sketch. Here I've taken a gesture study I had done previously of the girls, and placed it into a setting I had drawn on another page. I drew over the two using a light table, and now can move on to the final linework.



07

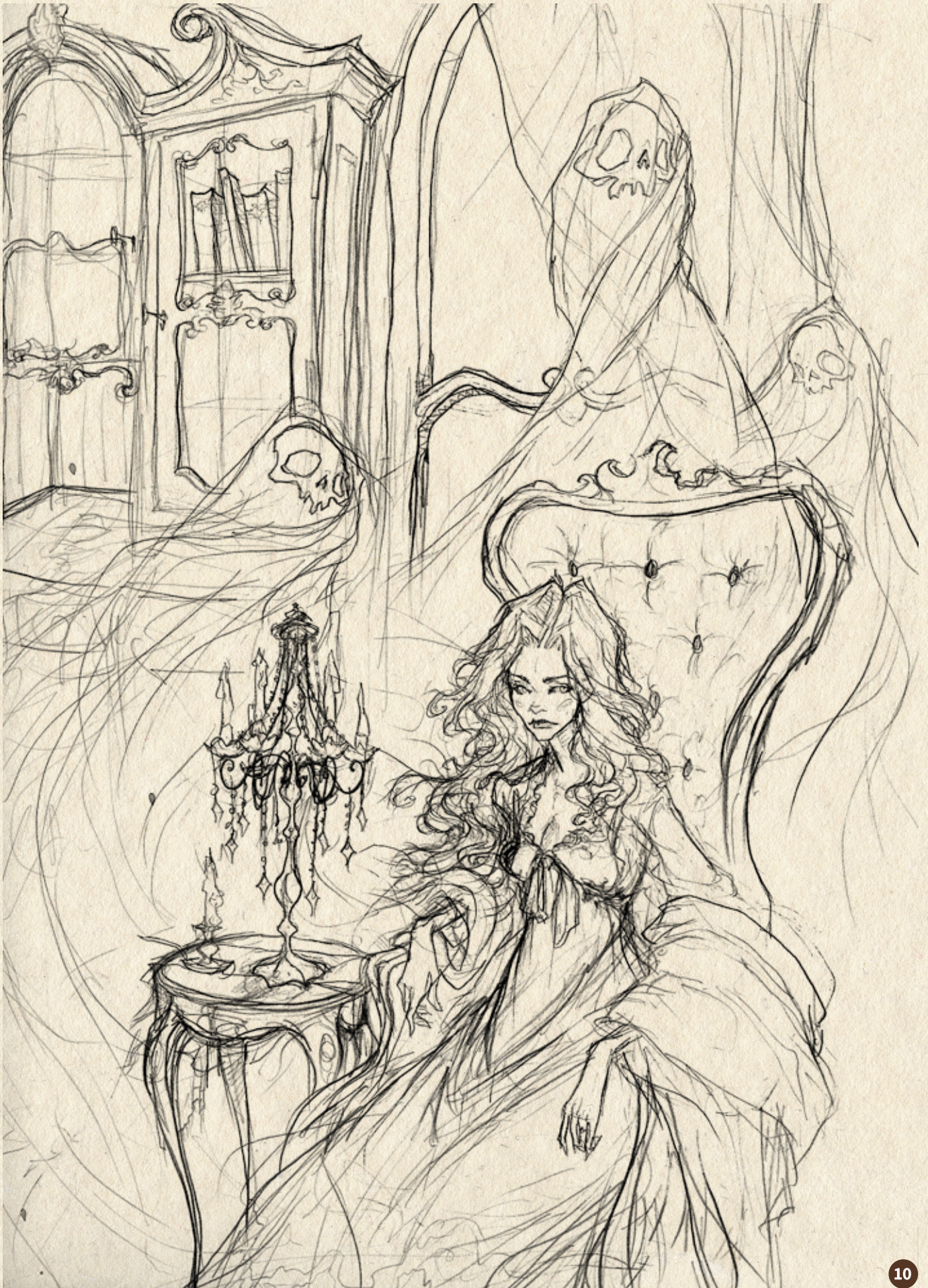
"I've always loved the way hands and expressions can subtly tell stories of their own, so I spend a great deal of time drawing, erasing, and re-drawing hand positions or adjusting a character's expression"

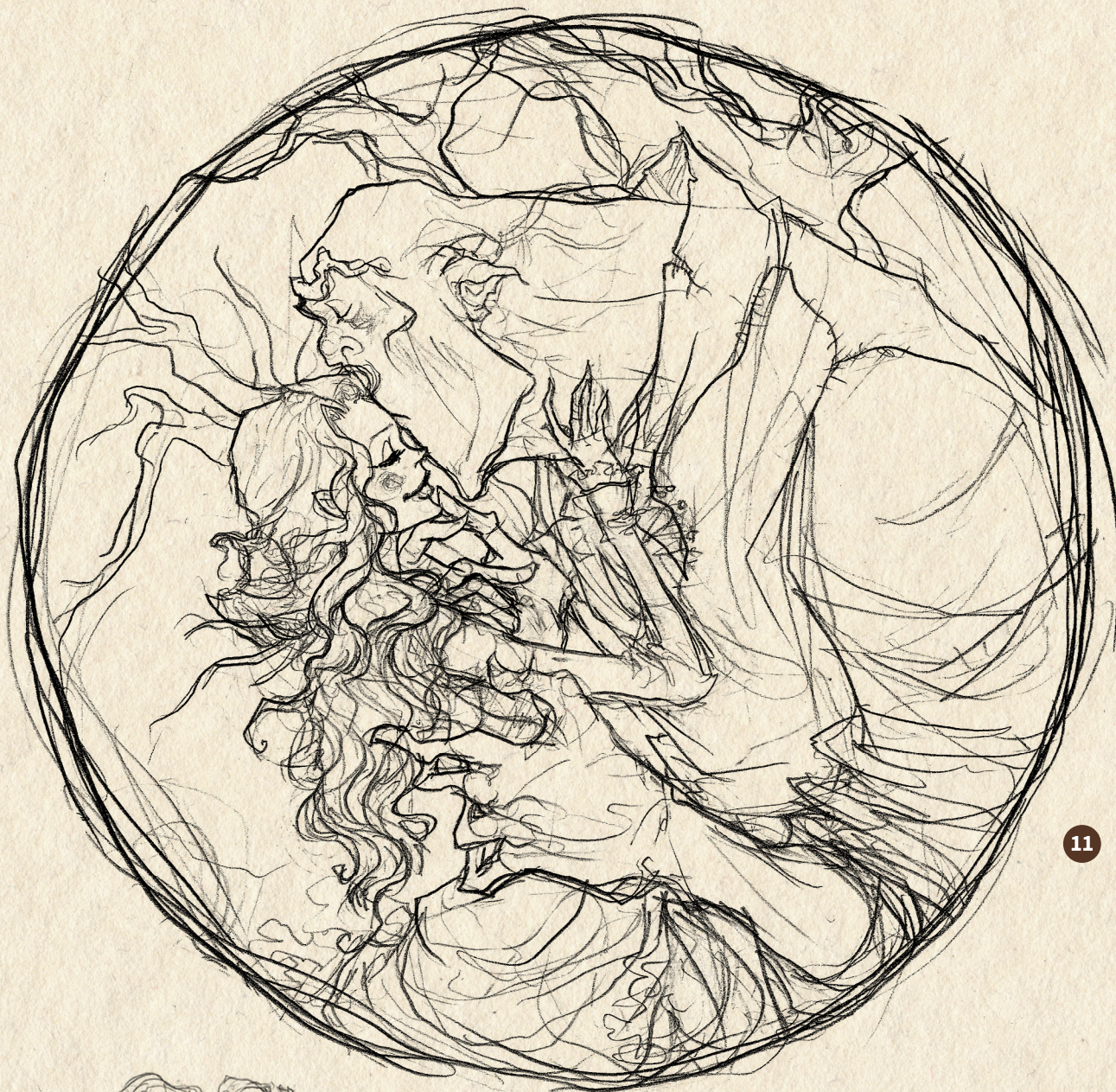


08 A quick gesture drawing playing around with expressions. I put more emphasis on the face than the figure in this one.

09 Sometimes playing around with a blank sheet of paper and no clear intentions yields promising results...

10 Developing the sketch further, I've got a little more direction. I've changed her expression, and fleshed out the setting.

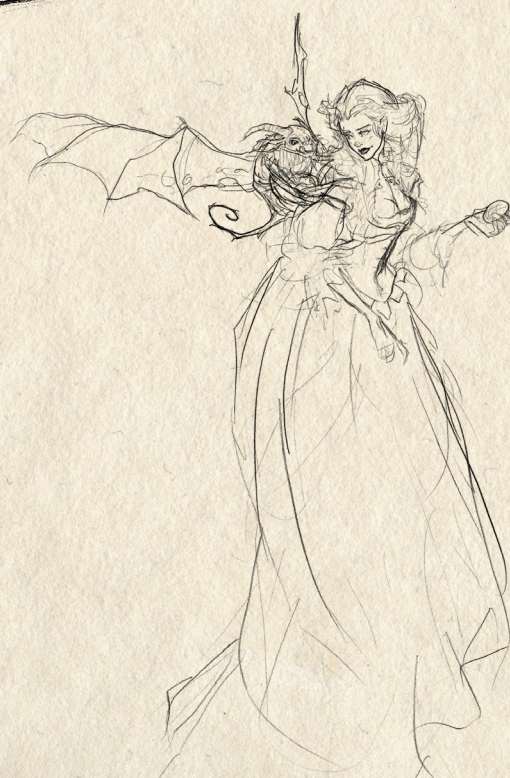




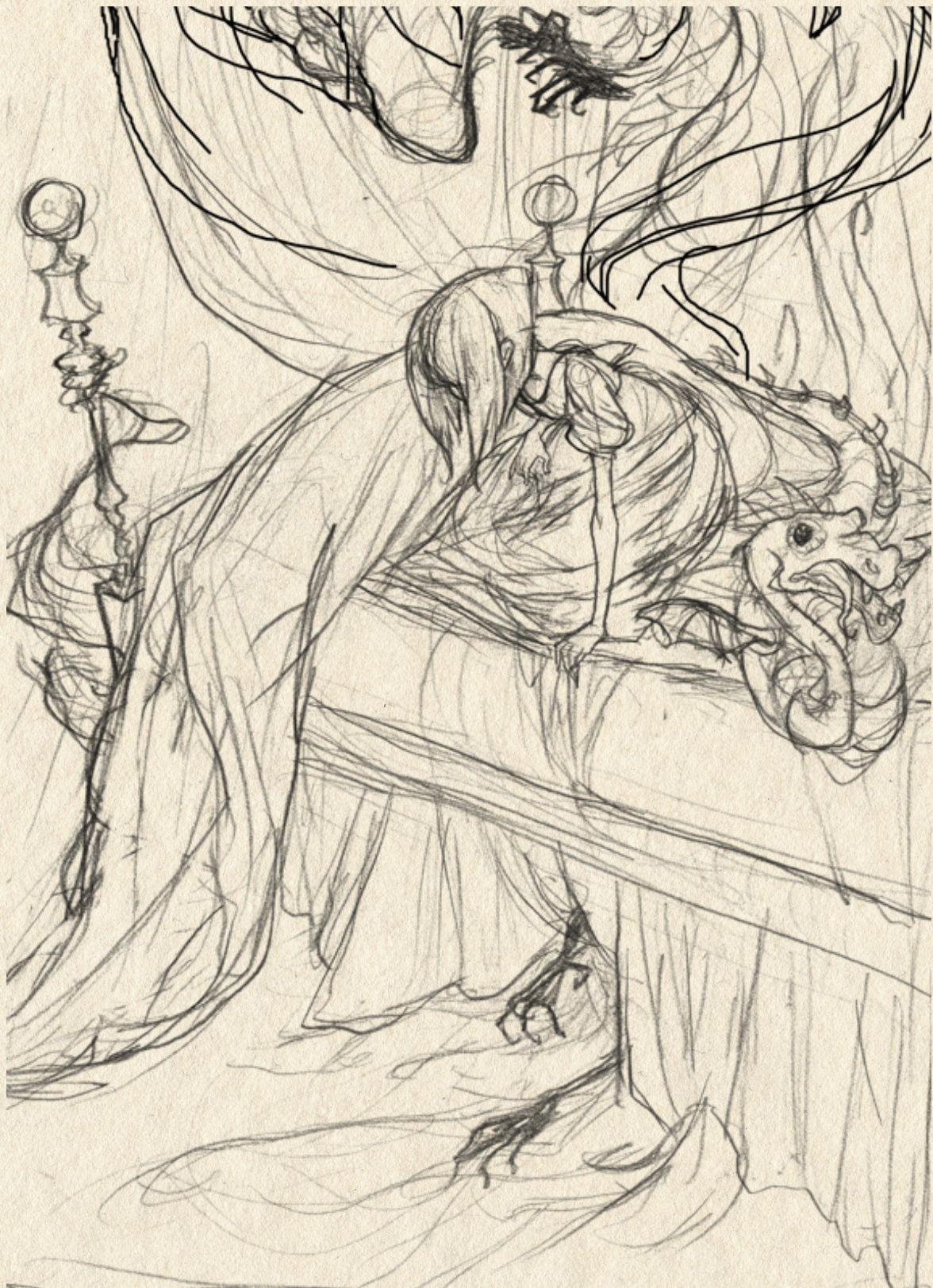
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11 Quick, energetic lines make up the second sketch for this intimate scene. I've figured out the figures, for the most part, and now I'm working on designing the border and the background.

12 Between all the other sketching and painting I do, I like to take a break and draw something silly.

13 Here I've spent a lot of time drawing the monster and the girl's face, but you can see that I haven't gotten much farther than that. I still need to draw her hands and gown, not to mention the background. But those things never happen until I am satisfied with the subject's interaction.

14 For this piece, I've taken the rough sketch and brought it into Photoshop to play around with the ghost's shadows on the wall. This would be something I would print out and re-sketch once I was satisfied with the movement and decided I wanted to continue.

2dartist

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We look forward to hearing from you!

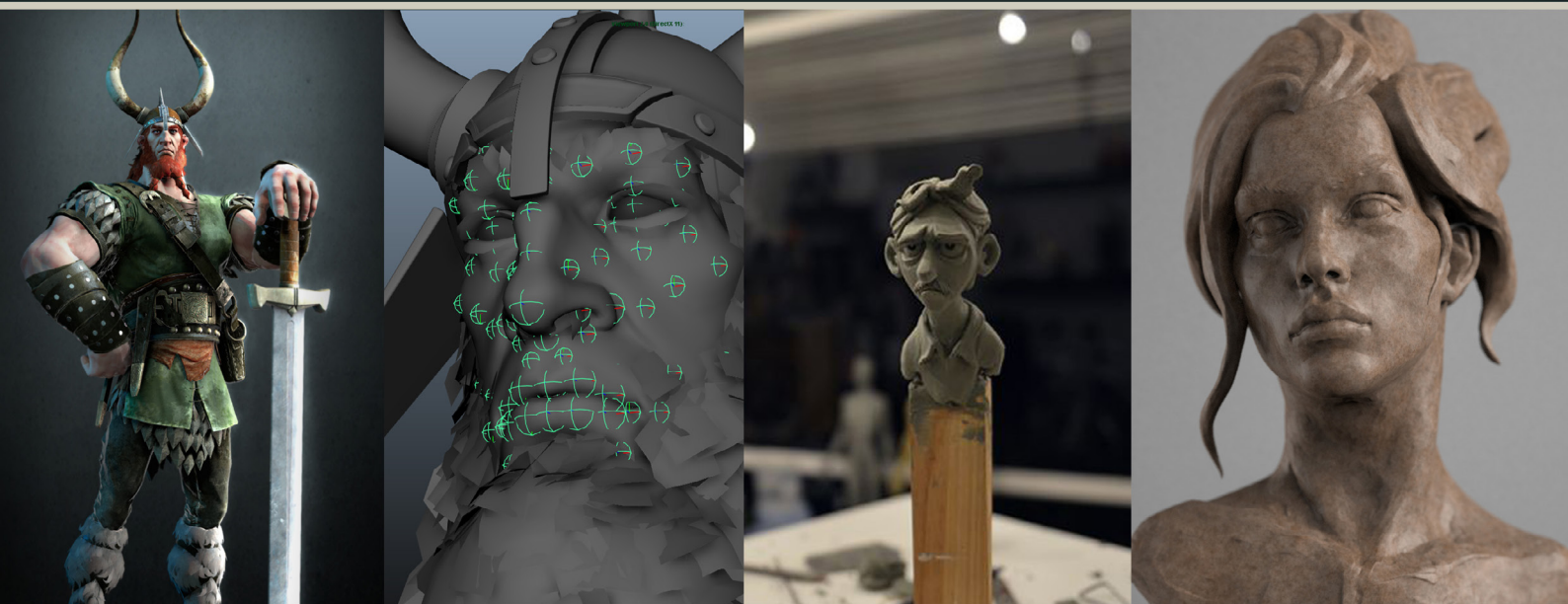
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Each issue the 2dartist team selects 10 of the best digital images from around the world. Enjoy!



Salem

JP Roldan

Software used:

Photoshop

Year created: 2013

Web: juanparoldan.cghub.com



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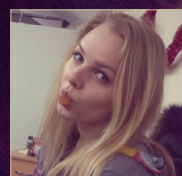
SALEM
THE ORIGIN
OF THE WITCH



Victorian Gaol

Andy Walsh

Web: stayinwonderland.com



Witch

Tatiana Kolobukhova

Software used:

Photoshop

Year created: 2013

Web: sneznybars.cgghub.com





Little Pilot

Jordi Gonzalez

Software used:

Photoshop

Year created: 2013

Web: jordigart.blogspot.com.es

Jordi
Gonzalez





River Speed Paint

David Paget

Web: davidpaget.co.uk



Direct TV commercial concept

Francesco Corvino

Software used:

Photoshop

Year created: 2013

Web: francescocorvino.com

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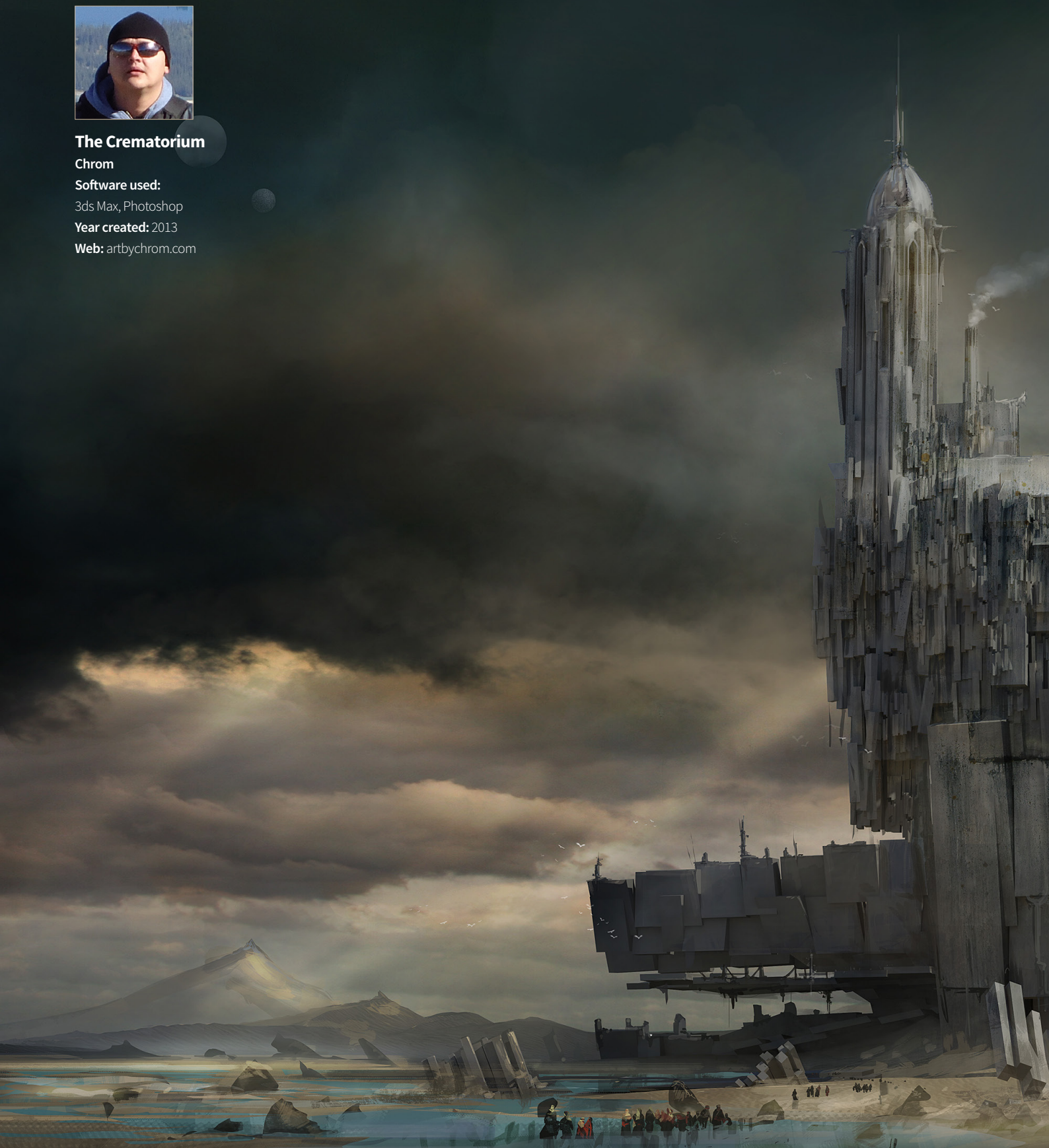
Chrom

Software used:

3ds Max, Photoshop

Year created: 2013

Web: artbychrom.com







Limestone Cave

You Shimizu

Web: you629.tumblr.com







Temple of Kraan

Christopher Balaskas

Software used:

Photoshop

Year created: 2013

Web: facebook.com/balaskas



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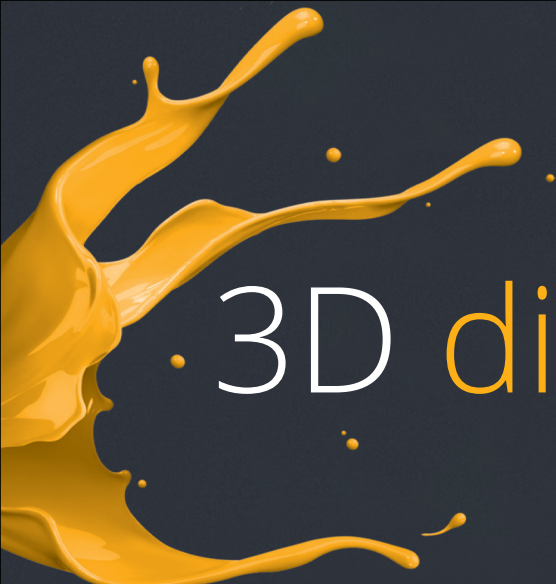
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Imagined by
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The Artist



Richard Tilbury

Web: richardtilburyart.com

Software Used:

Photoshop

Originally trained as a fine art painter, Richard Tilbury now works as a freelance concept artist and illustrator and has contributed to many notable published works.

Create depth and space in Photoshop

As part of a series that takes a look at the process behind producing a digital painting, Richard Tilbury provides detailed, step-by-step tutorials that cover the principal techniques employed in Photoshop to create your own sci-fi themed image. This month, Richard reveals a series of techniques on how to create a sense of depth and space in a sci-fi image ▶





Richard Tilbury takes us through the process of creating space in a sci-fi image...

By using thumbnails and sketches as a way to explore ideas, I obtain enough of an idea to begin the final concept. I prefer to start with some room for improvisation and allow the image to dictate the direction to some extent, otherwise the final piece becomes nothing more than a mechanical exercise and one of reproduction. I find this approach leaves room for happy accidents which often lead to better and more original results.

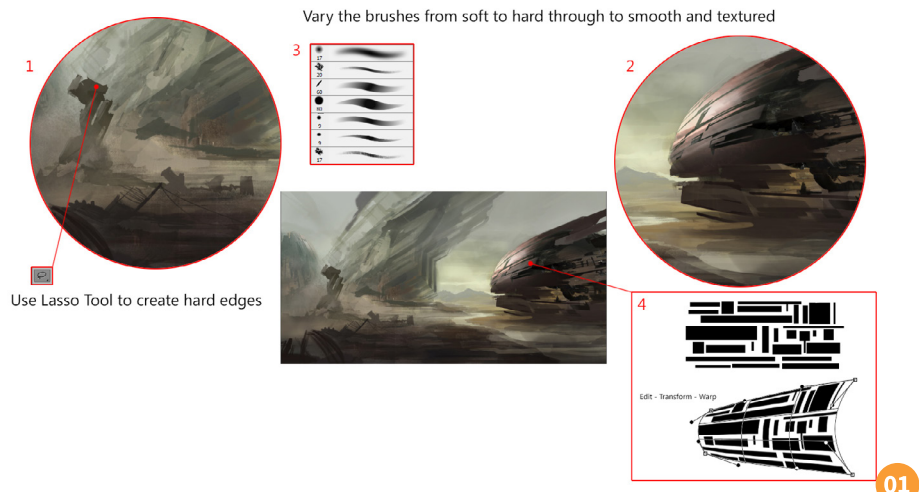
01 Getting started: The central image here was the first stage. I chose to widen the image to create more of a panorama and use the middle distance to show the bulk of the main wreckage. As with thumbnails, it is a good idea to use hard-edged brushes to clearly delineate the spatial depth, but alternatively you can use the Lasso tool. Another approach is to lay down some brushstrokes and then use a hard-edged Eraser to refine the shape.

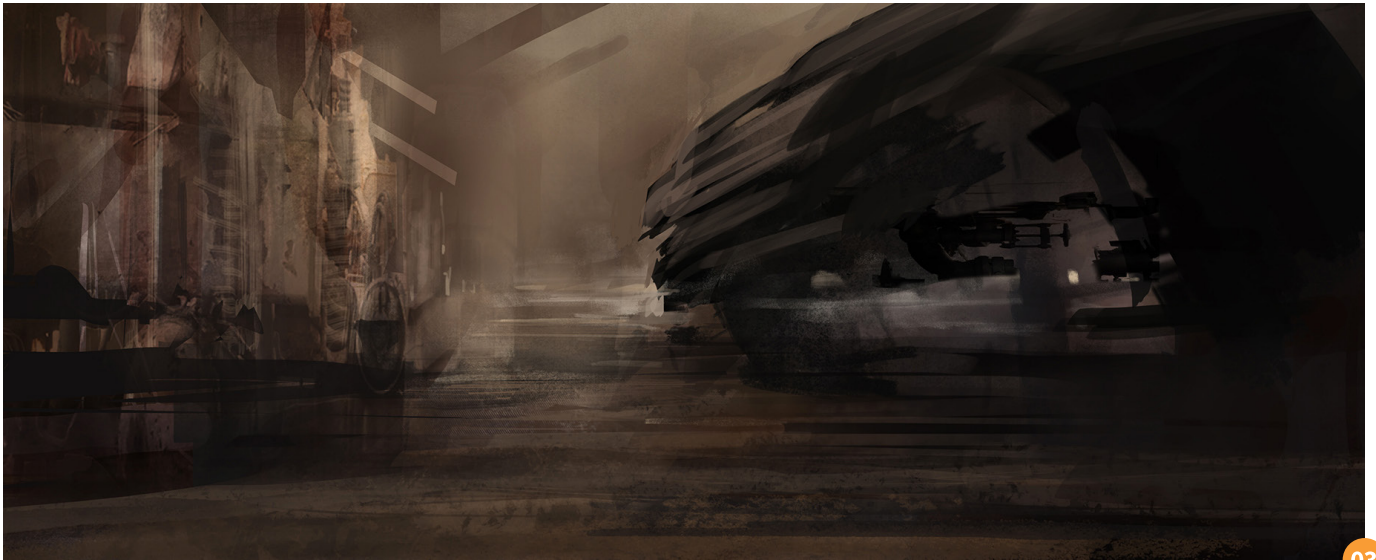
The left foreground uses both hard and soft brushstrokes to create a sense of depth by playing light against dark (1). The brushes I tend to use vary from the default Hard Round brush (see Inset 3: brushes 60, 80, 9, and 9), the Soft Round Airbrush (brush 17) and the Chalk brush (brushes 20 and 17).

As a starting point, these create a good variety of marks and can also help emphasize depth. Try experimenting with a small array of brushes such as the ones listed above, as well as using the Lasso tool. You can also use the Transform tools to manipulate shapes such as the foreground wreckage. This began as a series of rectangles, which were then distorted using the Warp tool in order to add curvature (4).

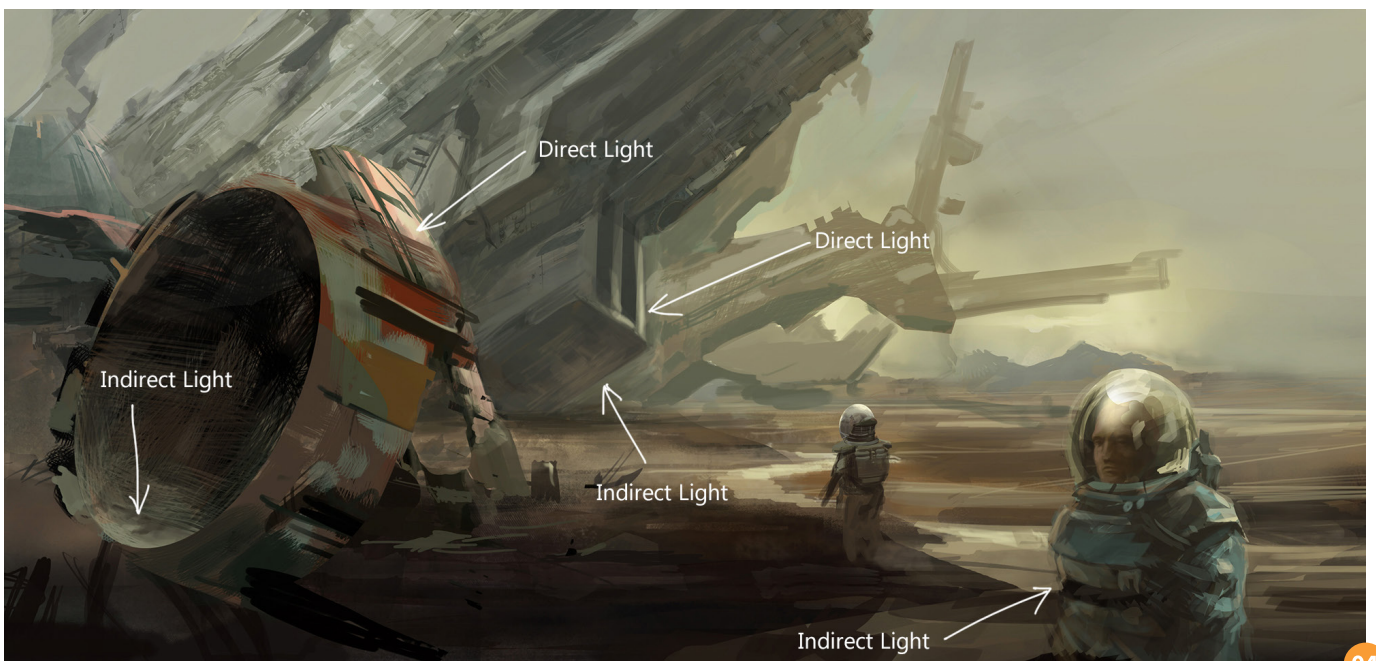
I maintained a darker foreground and reduced the contrast for distant objects, which also adopted a color closer to the sky.

I began this image in color, but there is no reason why you cannot start in black-and-white and focus on the tonal range. You can always add color later on in a separate layer set to Overlay. When using color, remember that light bounces around a scene and will reflect color from one surface to another. Apart from the key light source there is a general ambient light which corresponds to the color of the sky, particularly on a sunny day.





03



04

02 Applying colors: In this top image, we can see that the blue of the sky is evident in the shadow of the foreground rocks and to a lesser extent in the middle distance grouping. In the lower image we can see the blue of the platform on the underside of the shark as well as a hint of green under the snout which is being reflected off the grass.

When blocking in your composition, try to carry the general color scheme throughout the image in order to unify the pictorial space. In other words, use the sky color in your shadows and consider the reflectivity of different materials and their proximity to neighboring objects.

In this instance I opted to start in color as opposed to black-and-white but either method is valid.

03 Color scheme: This image shows the initial block, which uses a combination of both hard- and soft-edged brushes. It is very monochromatic using only a few colors and echoing the color scheme throughout. I sampled a photo of an industrial facility which I used as a starting point for the area on the left. This was then color-corrected to match the palette before being painted over with a semi opaque brush.

04 Light bounces: Having added the bulk of the ship in the middle distance in one of the thumbnails, I decided to try this composition with a secondary sketch as a comparison. In this version I deleted the foreground section and instead blocked in an additional part in the background.

The arrows indicate regions which illustrate some of the above principles regarding light bounces.

The foreground cylinder reflects the color of the sky, whereas some of the warmer ground color is bouncing off the shaded side of the astronaut as well as the underside of the ship. The two arrows pointing left indicate areas where the light is catching parts of the hull which again is sampled from the sky. ►

- 01 A breakdown of the key brushes and tools used in this scene**
- 02 Take note of reflecting colors in the environment**
- 03 Using a monochromatic color scheme and industrial facility reference as a base**
- 04 Arrows indicating certain light bounces in the scene**

05 Making adjustments: After considering this composition I decided that I preferred the inclusion of a cylindrical shaped hull. With this in mind, I opened the original, increased the width and then began painting over it with a much darker color scheme. I retained the large ship in the middle distance which you can see in inset 2.

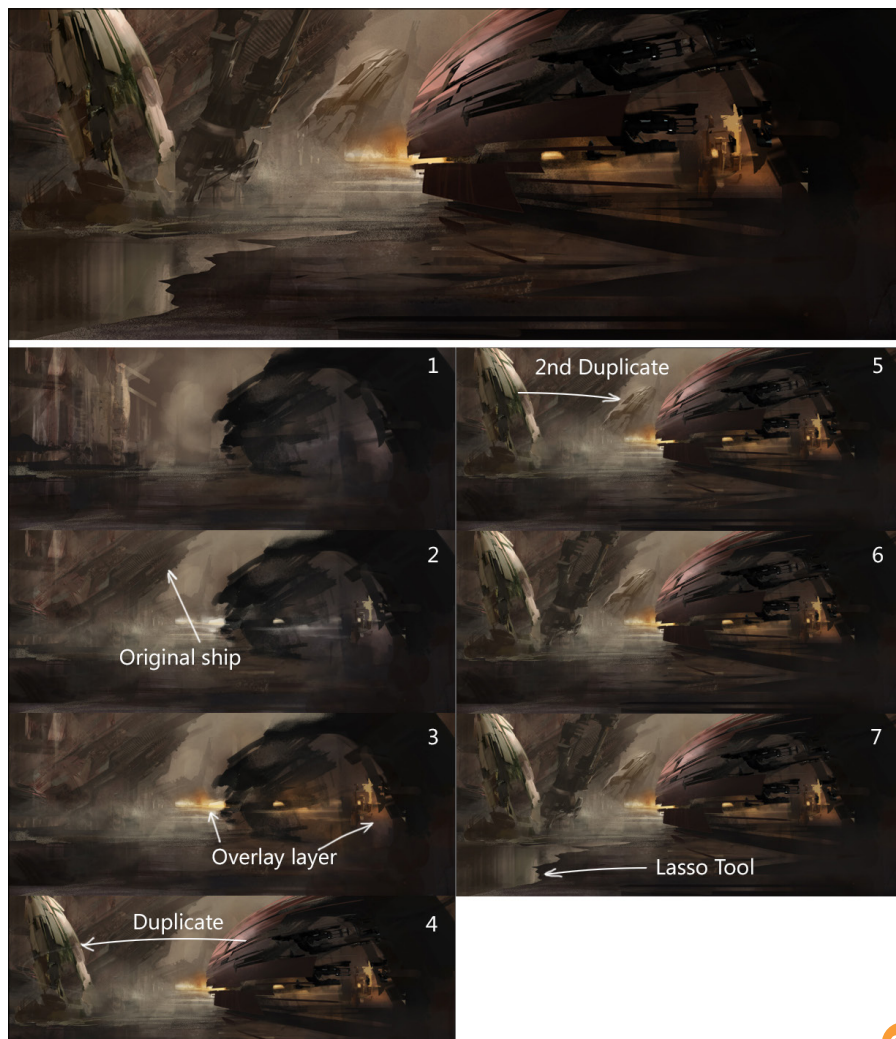
To create the fire I added a new layer set to Overlay and painted in a region of orange that corresponded with the lightest areas in the center which is also partly visible through the hull (3).

I then copy-and-pasted the panels from the original ship into the image and duplicated these to form the upright section you can see on the far left (4). I repeated this to create a third version in the distance (5).

This repetition of a motif is not only a good technique for conveying scale and depth but can also be used as a compositional aid to link areas of your canvas.

06 Creating depth: If we look at this example, it shows a single motif placed on the ground plane with a low horizon line. It is impossible to gauge the depth of the pictorial space and get a sense of how far the scene recedes. By contrast the right image employs a series of motifs which creates a far more tangible sense of depth simply because we have a repetition which acts as a measuring stick.

07 Applying depth to my image: I decided to paint in an area of water in the foreground to make more sense of this region. A simple way of achieving this is to first select

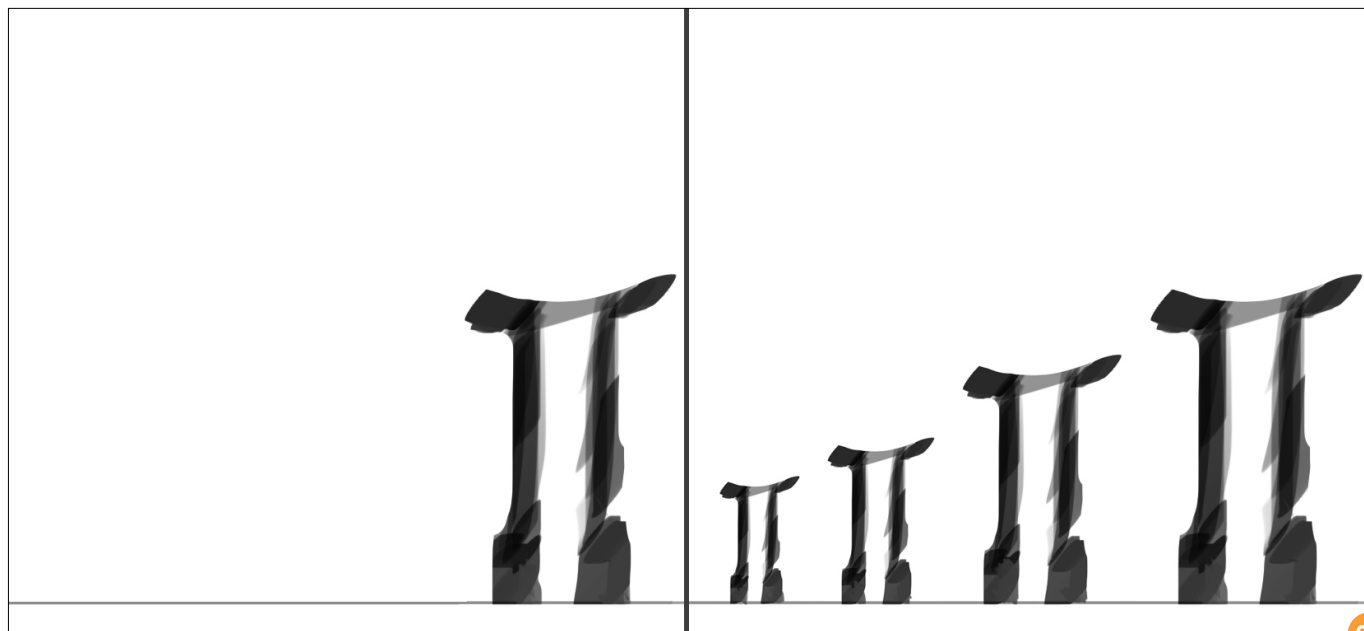


05

an area using the Lasso tool and then on a separate layer roughly block in a reflection that approximates the area directly above it.

Alternatively you could copy the area above the water and paste it into the selection area.

With the selection area still active, go to Filter > Blur > Motion Blur and select a vertical axis. You may need to emphasize certain edges if they are not apparent but this will depend on the lighting conditions in your scene.



06

08 **Horizon lines:** One thing I noticed at this point was the awkward placement of the horizon which was close to the vertical center of the canvas. Generally this is an undesirable position and it is best either closer to the top or bottom edge of the canvas.

This image shows the original level (the top one) with the amended one below. As well as looking more interesting it also serves to increase the scale of the ship on the left, which now feels much bigger. By shrinking the size of the silhouetted component (see red arrow) it also serves to help increase the scale of the cylindrical sections of wreckage.

The highlighted component here makes the left-most piece of wreckage look bigger when scaled down, but we still do not really know how big the pieces are as there is no recognizable reference as yet; a role destined to be fulfilled by the characters.

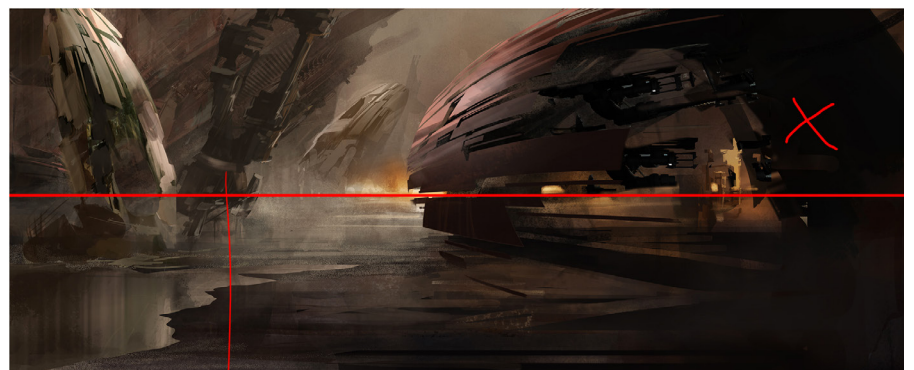
09 **Size and scale:** Size is relative of course, and the scale of an object can only be gauged by a comparison with something else. This also inherently bounds to the laws of perspective which can create an illusion of something appearing bigger or smaller than it actually is.

Here we can see two images of a car alongside a person but because the car is further away from the character on the left it appears smaller. The car on the right looks considerably bigger as it is adjacent to the character. Artists often include a figure as a reference for scale or alternatively use something common-place.

Apart from the cylindrical section that was duplicated, there is little information in the way of a repeated motif to convey a sense of depth, and because of the atmospheric conditions we cannot see too far into the distance. As a result ►



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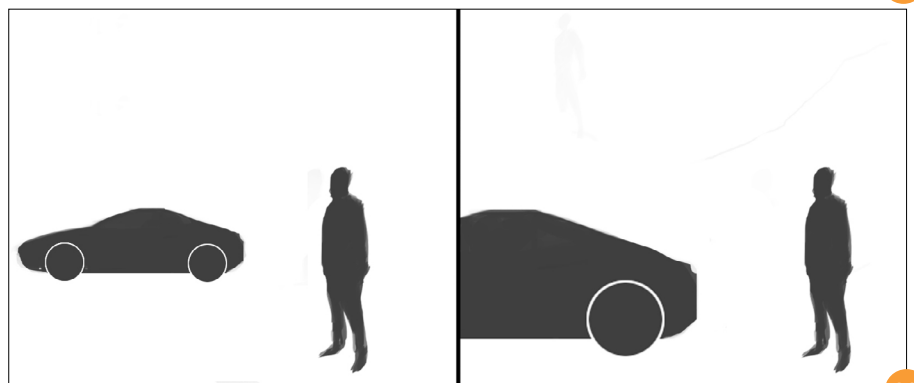
05 Adding extra lights and components in the composition

06 Creating the illusion of depth by placing receding objects

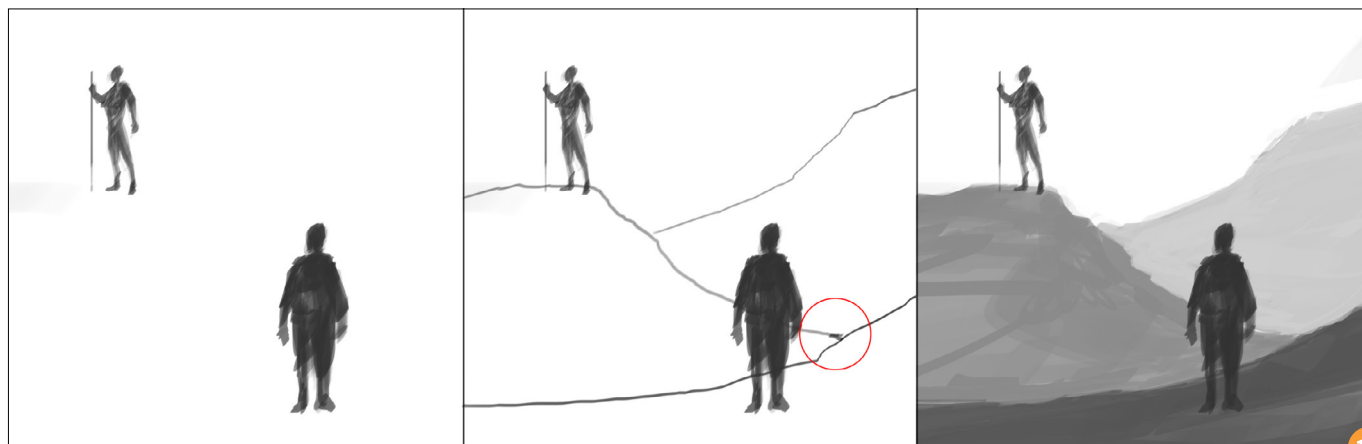
07 Adding water made the composition easier to read

08 Moving the horizon line to create a sense of scale

09 An example of how to create a sense of size and scale



09



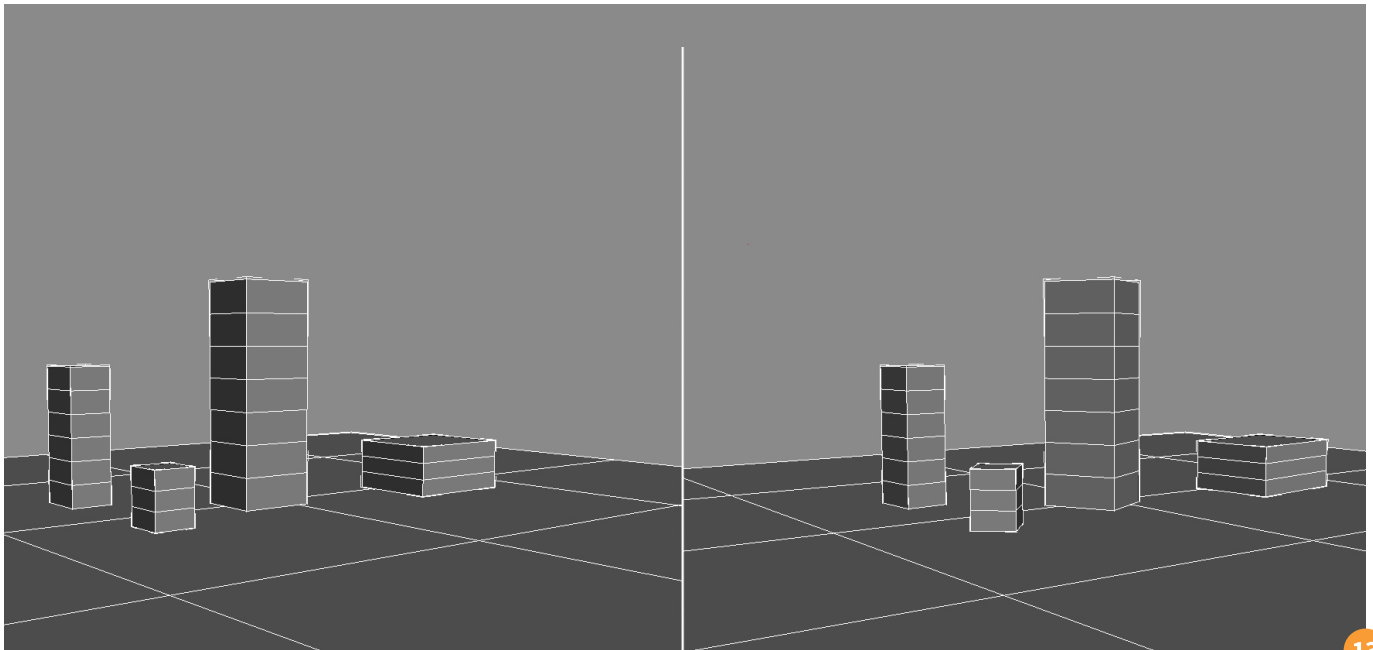
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13

“Unless your scene only contains an array of parallel objects you may be required to establish a number of different vanishing points”

we will have to resort to another technique to create depth: overlapping.

10 Overlapping: To illustrate this theory, look at the left image in this example, showing two figures apparently floating in space. Their relationship is vague and we cannot clearly ascertain how they relate to one another spatially. If we introduce three lines we now get a much clearer idea about the pictorial space which now describes a foreground, middle distance and background.

Although we have a more tangible space it is still a little unclear how the three spatial zones relate especially where they converge within the red circle. If we introduce tone, this immediately becomes apparent and we can then employ the use of atmospheric perspective.

11 Applying an overlap: If we now go back to the painting and analyze the shapes we can see that this technique has been used already. The overlapping has been achieved by offsetting dark against light areas.

12 Creating space: If we look at this image, we can observe that area 1 (light) is in front of area 2 (dark) which in turn is in front of area 3 (light). The cylindrical wreckage (4) has both a highlighted and shaded side which sets it in front of the main hull (5) because it has a higher level of contrast. As the scene recedes, the

level of contrast decreases due to atmospheric perspective (compare areas 4, 6 and 8).

13 Perspective: As you can see there are a few ways in which to create spatial depth, but the important issue is that you need to always be aware of perspective, whether you are working on an architectural environment or a landscape; even characters adhere to these laws.

Unless your scene only contains an array of parallel objects you may be required to establish a number of different vanishing points. If we look at this example, we can see that the boxes on the left are parallel to both the ground plane and each other and so it is easy to trace the segments towards a vanishing point on either side.

If we compare this with the image on the right you can see that it is no longer as straight forward. Because these are not aligned, each has a different vanishing point; something which is relevant in our search party scene where each part of the wreckage is at a different angle, and a necessary requirement for a crash site. ●

The Artist



Richard Tilbury
Web: richardtilburyart.com

- 05** Assigning a foreground, middle and back ground gives the image a comprehensible space
- 06** The overlapping technique in action
- 07** Creating an impression of space in the image using a variety of techniques
- 08** A final example on making the perspective relevant to your scene

**RICHARD'S
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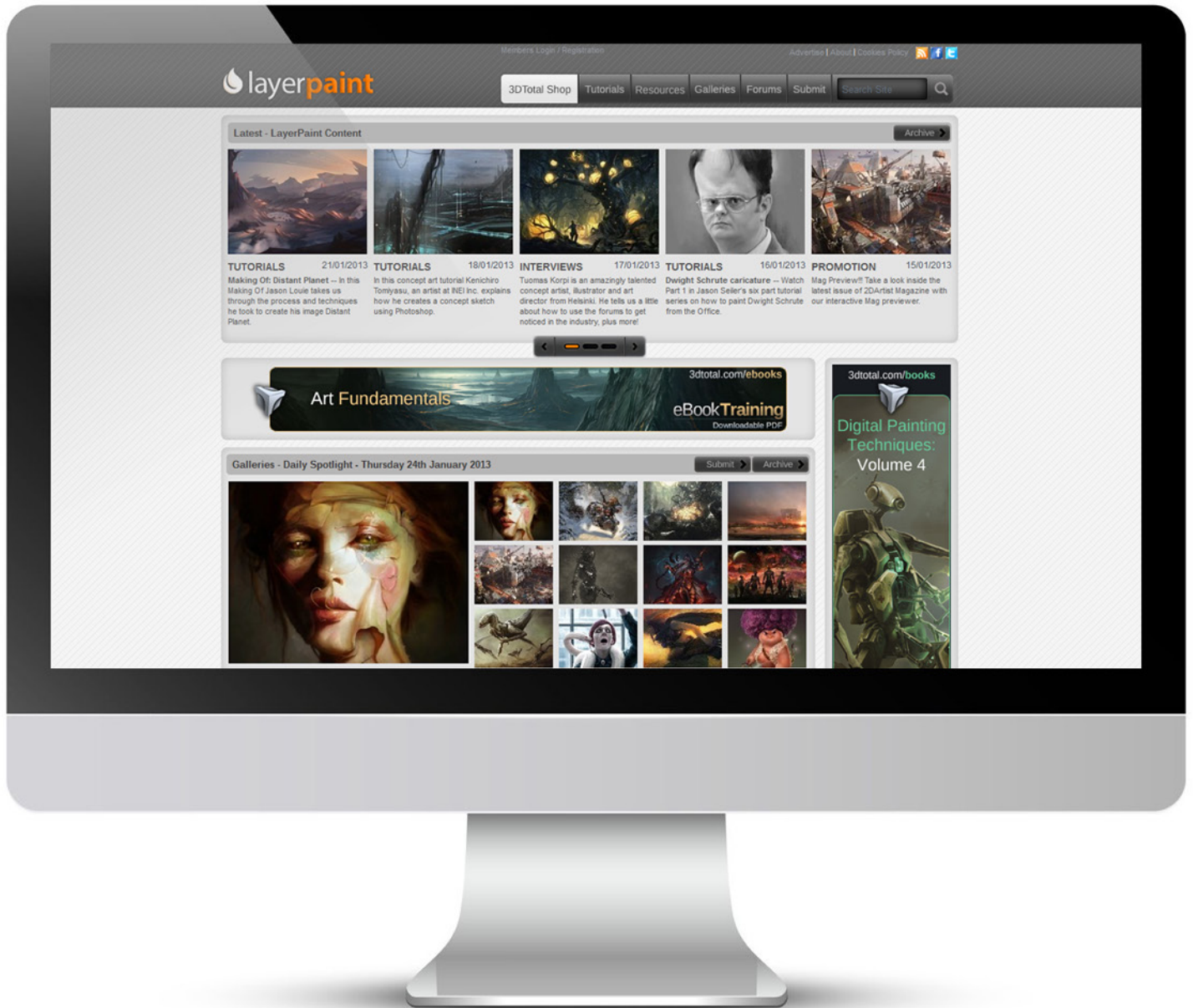


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Tips for creating fantasy buildings

Top concept designer, Jan Urschel gives us a comprehensive breakdown of the processes involved in creating your own swamp-themed fantasy building, covering everything from that first reference-gathering stage to applying those final color adjustments and post-production effects ▶





The Artist



Jan Urschel

Web: hendrix-design.com

Software Used:
Photoshop

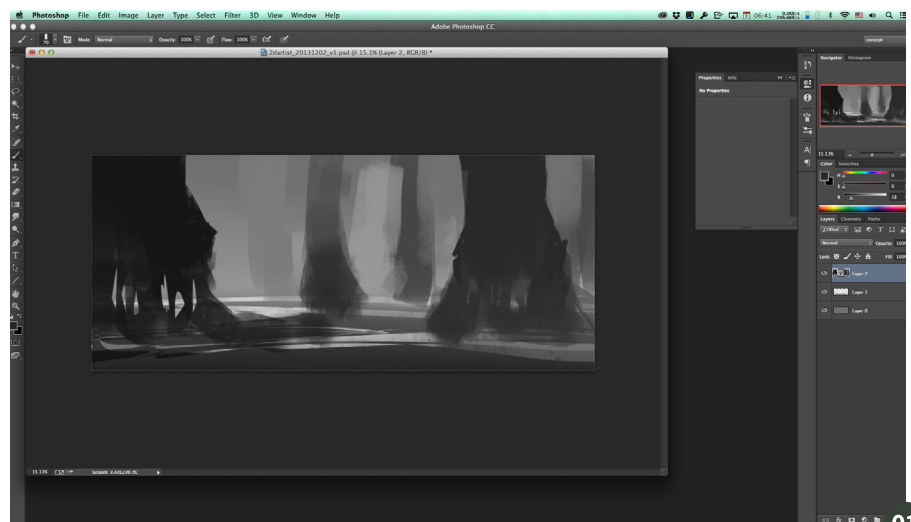
Jan Urschel is a freelance concept designer and illustrator, adept at designing content for feature films and video games. He has worked on a mass of top-rated projects, such as *Assassin's Creed IV - Black Flag*, *Star Wars 1313*, *Star Wars: First Assault* and the latest entry in the *Command & Conquer* series.

Jan Urschel reveals how to paint a foreign world inspired by the swamps and slums of contemporary earth...

In this tutorial I will take you through my process of creating an environment featuring a swamp settlement. I am going to try to put my own spin on it by pushing it in a more fantastical/industrial direction. Before we jump into the painting though, I would like to highlight a couple of areas.

Research and reference is one of the key areas that I would highly recommend you to do. Research your topic and find good reference for it. Now that we have the internet, this step is easier than ever. Finding the right reference and knowing what elements to extract out of it is a valuable skill that will take some time to develop. Next to the obvious swamp reference, I will focus on collecting images from very crowded, inner-city slums as well as slums near water (rivers, canals and the sea). In addition, I will add some reference from dirty and abandoned industrial areas. Just be careful not to spend too much time on it.

Additionally, for this tutorial I will create the image in steps very similar to how this fictional environment came about. This means I will establish the natural, untouched environment first to get a feel for what the early settlers in my universe would have found. After that I will build up the man-made



01

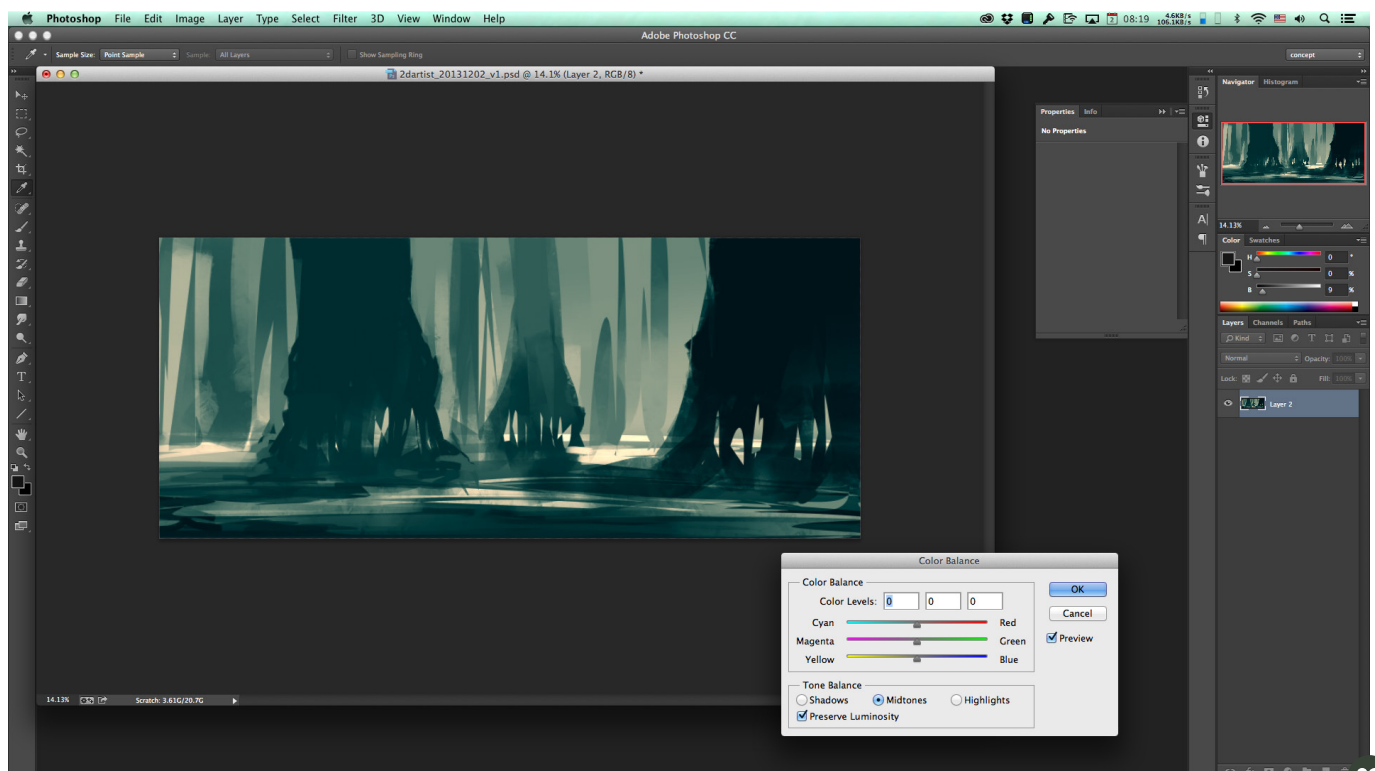
structures and integrate them. I don't use this process all the time but it does help to get an understanding and feel for the world you create, which is absolutely key for inventing virtual worlds.

As for the technical setup, I usually work on large canvases in excess of 7000 pixels in width. This gives me the fidelity to add very fine detail which is crucial for large scale environment concepts.

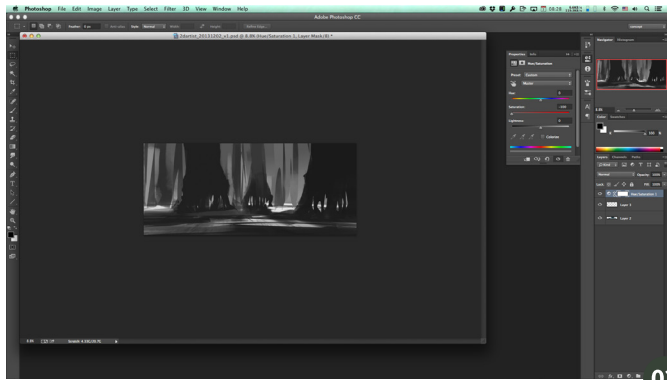
01 Black-and-white sketch: Starting with a blank canvas can often be a daunting task. Applying a grey tone to the background somewhere around the 50% mark helps me overcome this hurdle quite easily.

To keep things quite loose in the beginning, I zoom out a bit and use a large Chalk brush to block in some shapes. Just focus on the major ones and don't concern yourself with details at all. Establish a simple order of three shapes to get a feel for the space (or another odd number – they feel more interesting than even numbers). Additionally, I also use the Lasso tool to quickly create a ground plane.

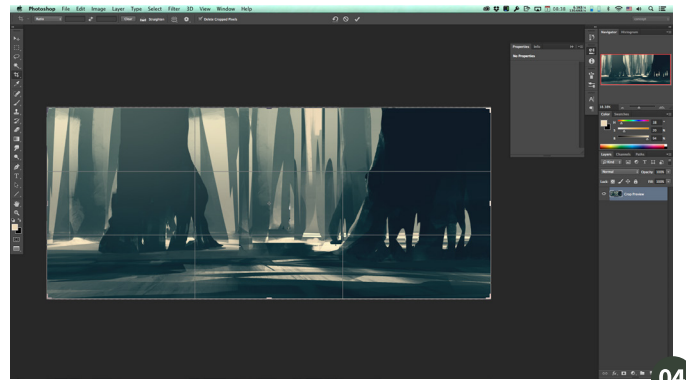
02 Adding some color: I usually like to jump into color at a very early stage since my final image will be in color as well. Once I have blocked out my rough values I will use a Color Balance Adjustment layer and adjust highlights, mid-tones and shadows separately. There are many ways to do this step but color balance gives me a fair amount of control.



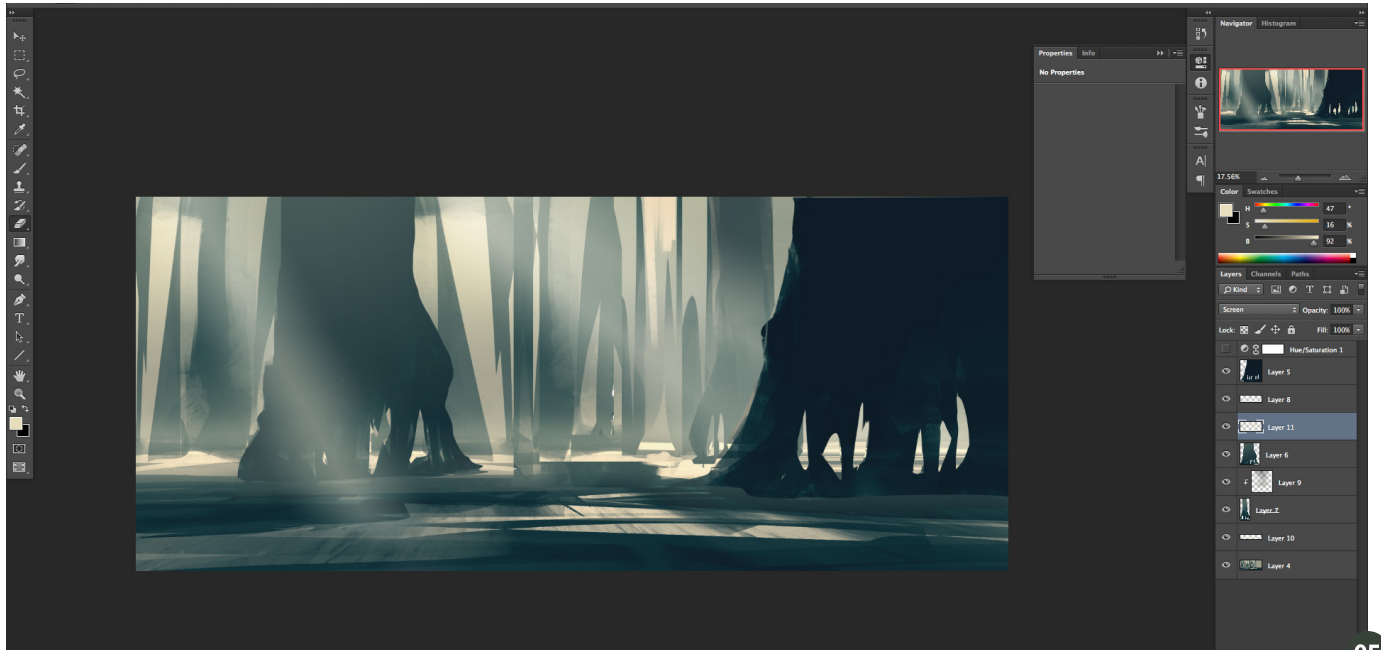
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05

Looking at the reference of swamps that we collected before starting on this task, it feels like a cool blue-green feel is the most appropriate for this image, at least for now.

03 Black-and-white setup check: One of the first things I set up is a Hue/Saturation adjustment layer with the Saturation slider set to -100. This takes all the color information out of the image and leaves you with a black-and-white version of it. Now you can easily turn it on and off by hiding/unhiding the layer. Keep it on top of my layer stack at all times. I don't turn it on that often (since we already established a proper value base at the beginning), but when adding certain colors and adding atmosphere, this becomes very handy.

04 Composition check: A good composition is one of the key ingredients for a good painting. Of course you can paint and repaint to get it looking right, but since I prefer to work with a lot of layers, I cut out the major elements (the treeline in the back, the three main trees and the ground) and put them on separate layers. Now I can move them around easily.

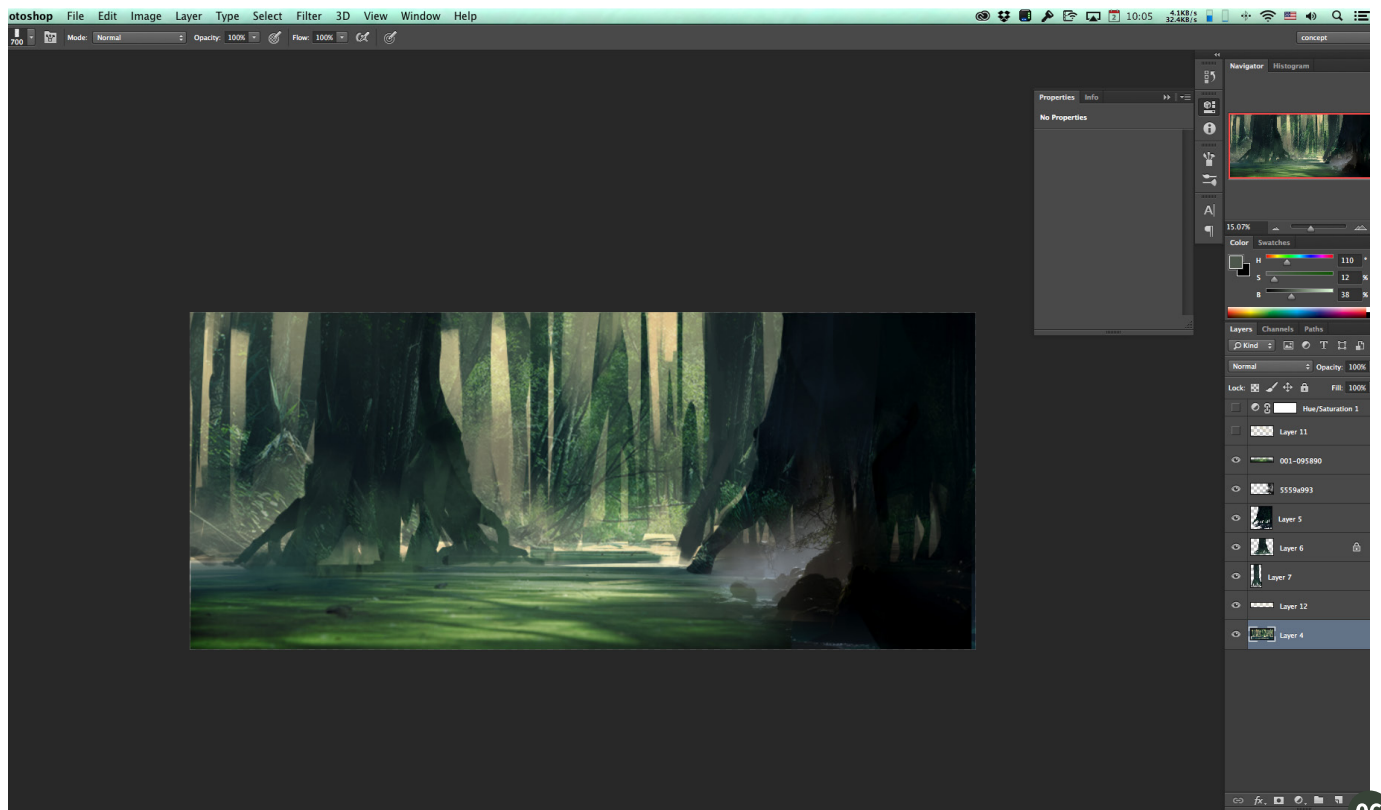
To check the composition I usually use the new Crop tool in Photoshop (for CS6 and above – just press C) that overlays the rule of thirds over the image automatically (you can also just draw your own grid on a new layer). I move the elements around until they roughly follow this rule. Flipping the image horizontally also helps to check if your composition is solid (if it's off, flipping the image will make the image look odd or uncomfortable).

05 Try out new things: It's quite important to keep an open mind about the direction of your image. In order to keep it fresh, I often try out different ideas; sometimes adjusting the lighting or design. Just add a new layer and paint your idea in quickly. Don't worry about the level of polish or detail. Zoom out, squint your eyes and just add enough paint strokes to get the desired effect.

In this case I want to play with possible lighting ideas. I haven't really decided if I'm going for a friendly, sun-lit environment or a more mysterious, foggy and dark place. Adding a new layer with the Screen blending mode and the Gradient tool allows me to easily add a few

sunbeams coming from the upper-left corner. I just want to keep it in the back of my mind, so I leave the layer hidden in my layerstack to come back to at some point. ►

- 01** Don't worry about layers at this point, just block out your main values
- 02** You should adjust highlights, mid-tones and shadows separately. This is only preliminary, so don't be too worried about accuracy
- 03** Keep the adjustment layer on top of your layer stack at all times
- 04** Photoshop CS6 and above have the very handy new Crop tool with various methods of composition built right in
- 05** Trying out new things on a separate layer once in a while keeps your mind agile and open for new ideas



06

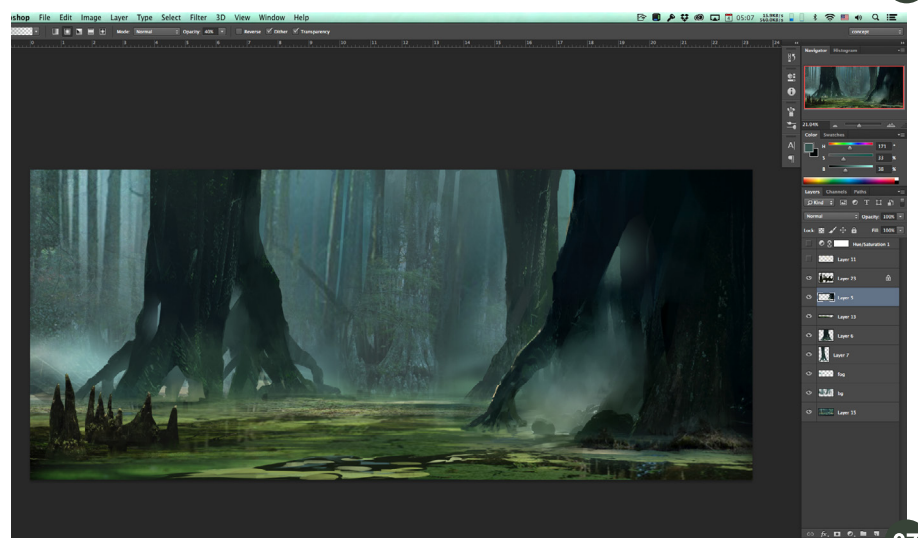
“Going back to the slum reference, I’m looking for the major recognizable shapes within my chosen style of architecture to try to translate those into my painting”

06 Adding textures: It is time to get a bit more specific about the swamp, the mood and colors. Working in a real-life production environment forces you to take certain shortcuts, and while we all enjoy painting everything from scratch we have to deliver our work on time and with a certain level of polish. Working with photo textures allows us just this.

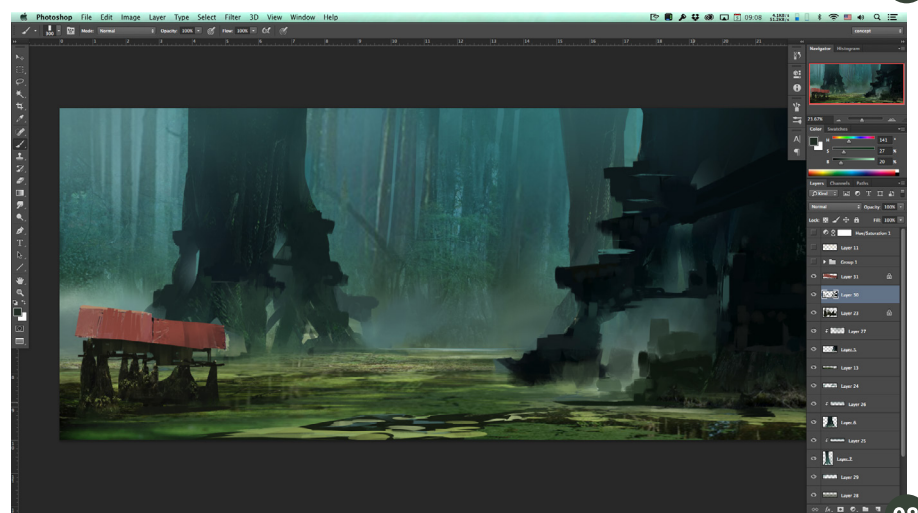
For this round of textures I just focus on the overall mood and feel of the image. I usually avoid blending modes like Overlay or Soft light, but rather use the Level adjustment (Ctrl+L) and my black-and-white layer to get the photos to sit comfortably in the image.

07 More textures and atmosphere: Now I’m choosing and placing my references a bit more carefully. The fact that I separated my layers early benefits me now. I can add layers of atmosphere in between my major elements and also adjust the colors.

As you can see I pushed the background a bit more towards blue and brought in some more green on the ground. As a premise I wanted to go



07



08

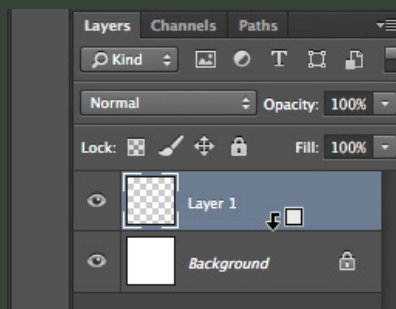


09

PRO TIPS

Clipping mask

This function can be used to restrict the paint on one layer so that it only affects the boundaries of the layer below it. To activate it, make a new layer above one you have painted on. Then hover your mouse over the line between the layers in the layer panel and hold the Alt-button. The cursor will change and once you click, the upper layer will be pushed inwards. You can reverse this by doing the exact same action again.

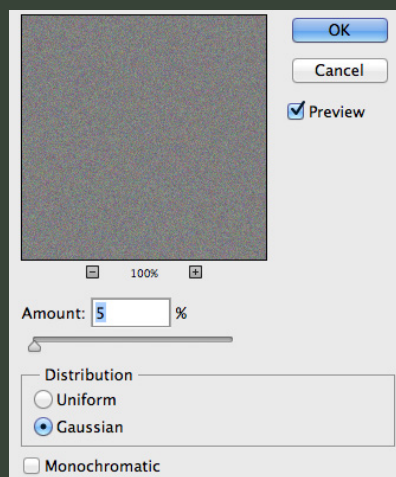


- How to use clipping masks

Adding film grain

This is a simple way of adding a film grain effect to your image. Add a new layer on top and set the blending mode to Overlay. Now fill the image with exactly 50% grey (Edit/Fill - Use: 50% grey). Then go to Filter/Noise/Add Noise. My settings are usually, Amount: 5%, Distribution: Gaussian, Monochromatic: Off. There are probably better ways of achieving this though, so play around with it.

- The noise filter can be used for many things – simulating film grain is one of them



integration and contrast between these two. Going back to the slum reference, I'm looking for the major recognizable shapes within my chosen style of architecture to try to translate those into my painting. Some consideration has to be given over how that building style responds to the environment. Using additional design cues from slums that are built on canals, rivers and the sea help me with that. Additionally, I introduce a highlight color for the roofs. The complementary color to blue (red), feels adequate.

09 Detail with textures: After I have some blocky shapes on the trees I add some textures from my reference to get an idea about how it could be built up. Jumping to this step early can help generate happy accidents for more experienced artists but often results in a mess for students. In the latter case it is recommended to just spend some more time in refining and figuring out the actual design of the architecture.

When applying the textures, I use brute force over refined methods. The Transform tool (Ctrl+T) or the clipping mask (see the pro tips boxout) help to control the chaos a bit and fit the textures within my perspective. ►

06 Always make sure to blend photos and textures to get a coherent image

07 Atmosphere is a key element when working with large scale environments

08 Block in major shapes, values and colors first. Don't worry about the detail

09 Quickly adding textures can lead to happy accidents and interesting shapes

for a very large scale environment for which I will need a lot of atmosphere to occlude elements that are very far away, just like in the real world.

08 Adding architecture: Having a good grasp on the natural environment our settlement is situated in, I feel comfortable adding man-made objects and think about the

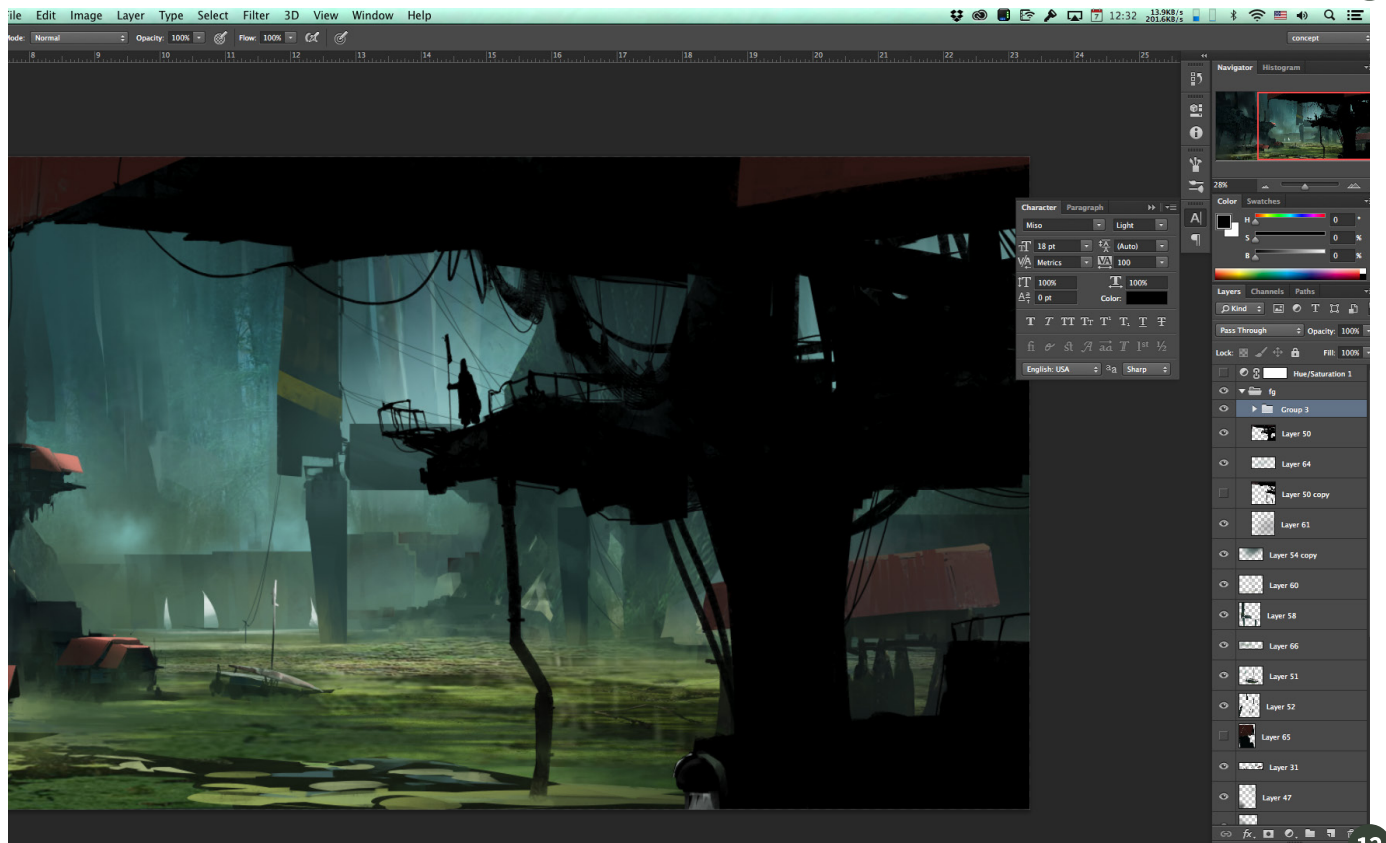
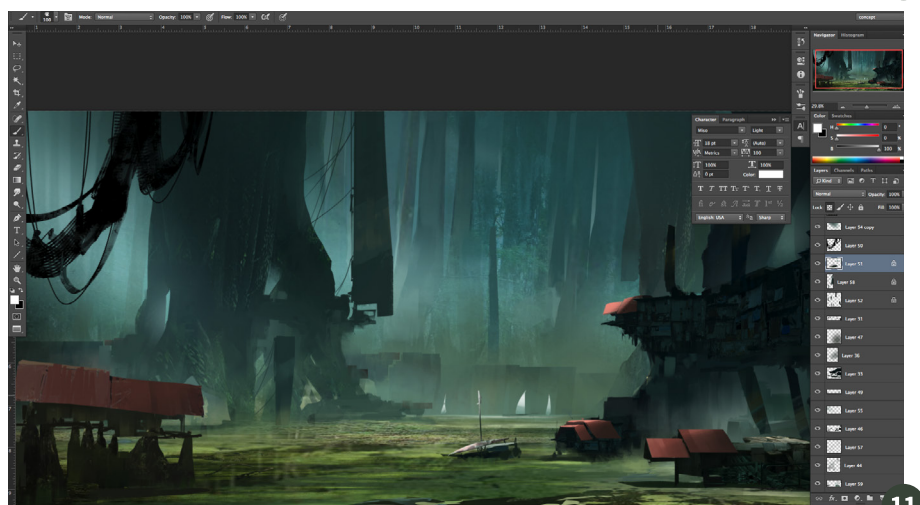
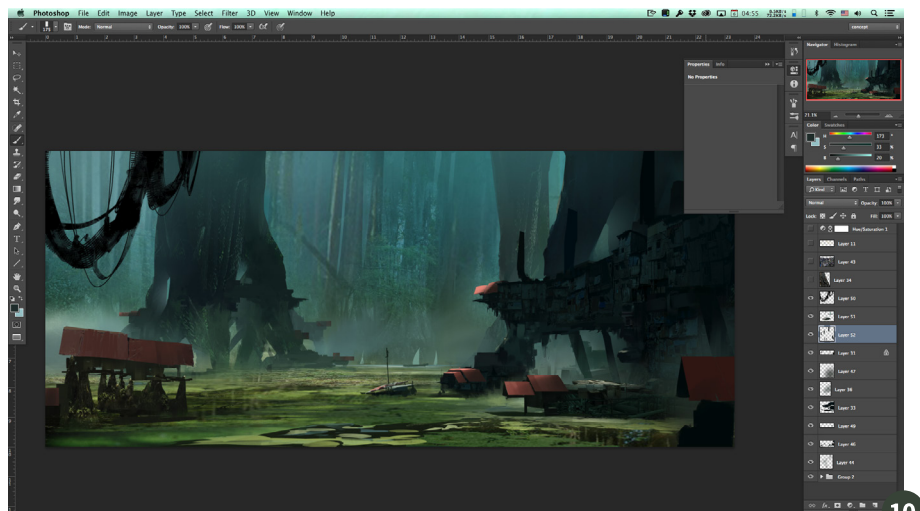
10 More color and architecture: This step is purely about refining and adding more details. I translate the red roof which I had on one structure on the left to certain key spots on the right and in the back. This enforces the idea that this is one village, one tribe (often called the 'one architecture rule').

In addition, I'm playing around with more elements for the foreground to push the depths. Adding smaller objects like the boats, both with sails open and closed, help in transporting the viewer into the world you are creating by making it look inhabited and used.

11 Unique shapes: Using real-world cues and relatable architecture is essential to help viewers understand what is going on in your painting. If you want to push it into the fantastical, like we are trying here, it is good to introduce objects and shapes that are different and interesting. These can also be derived from real-world objects or also be totally outlandish.

I am going with shapes that feel comfortable to me and hint at some sort of function. A sort of mechanical sail gives the settlement a bit more of an industrial feel.

12 Don't be afraid of changes: This comes back to step five. I wanted to experiment with a stronger and bigger foreground element



that brings us a bit closer to the architecture and shows us what it's really made of. I spent five minutes on blocking out a completely black silhouette to get an idea of what it looks like. In fact, it looked better with the new foreground element than before, so I decided to keep it. I do not care about covering up parts of the image that will be occluded and the time I spent on painting them. Being flexible and open to improving the image at any point should be one of the guiding principles for every artist.

I also flipped the image again to see if the composition and perspective are holding up.

13 Detailing: Detailing is a step that can be very time-consuming and also tedious depending on what part of the image creation you enjoy. Nevertheless, the step is key in creating a believable environment. I use elements that emphasize my theme of a dirty slum with industrial elements. Depending on what kind of style you choose to go with the silhouette and details will of course differ.

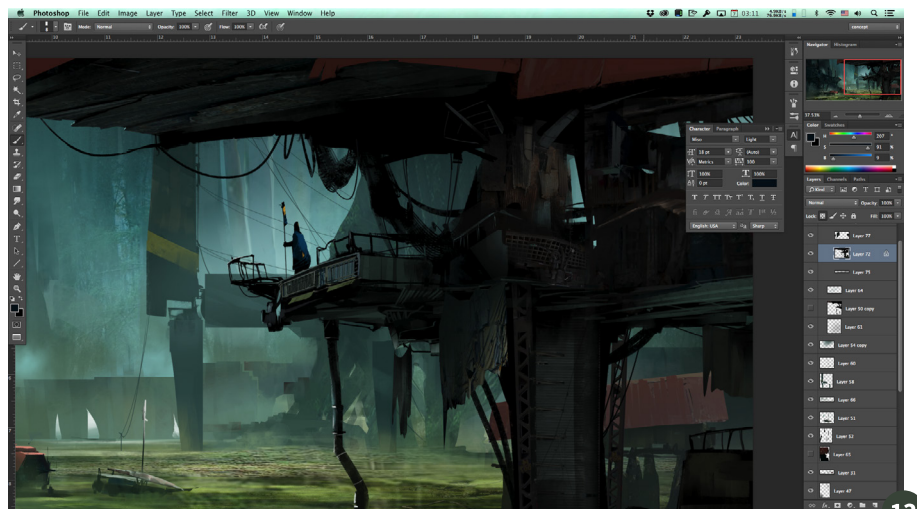
Again I'm not using any blending modes but rather level adjustment to fit in the textures.

14 Dramatic lighting: Now it's time to add some more dramatic lights and shadows. For the light I add a new layer and set it to the Color Dodge blend mode. Additionally, in the Layer Style windows (double-click on the actual layer) I turn off Blend Clipped Layers As Group and Transparency Shapes Layer so the blending mode treats all layers below it as one flat image.

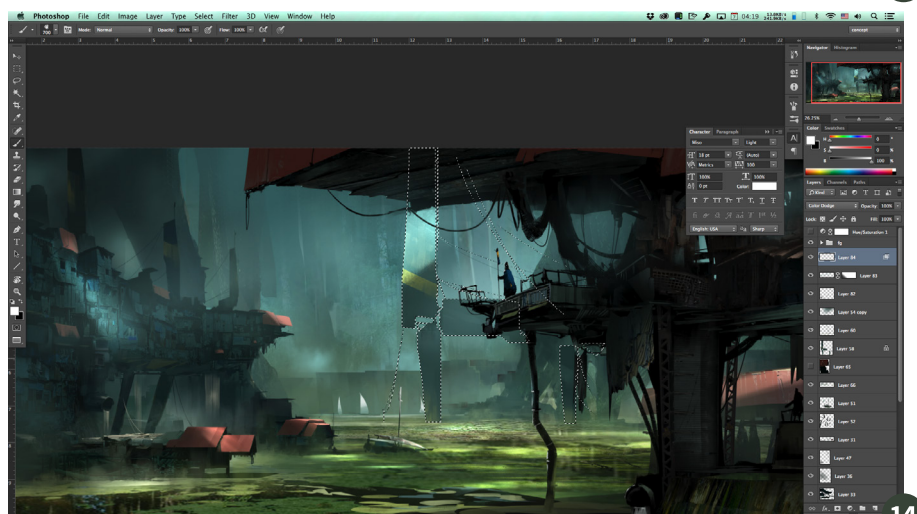
Using a soft brush, I add highlights on the ground and on the architecture and simulate the sun shining through the tree tops. I am also trying to make the huge blade in the background a bit more interesting by selecting the layer (Ctrl+Click the layer) and adding some directional light on it.

I also 'turn on' some lights within the buildings to make it look like someone is at home.

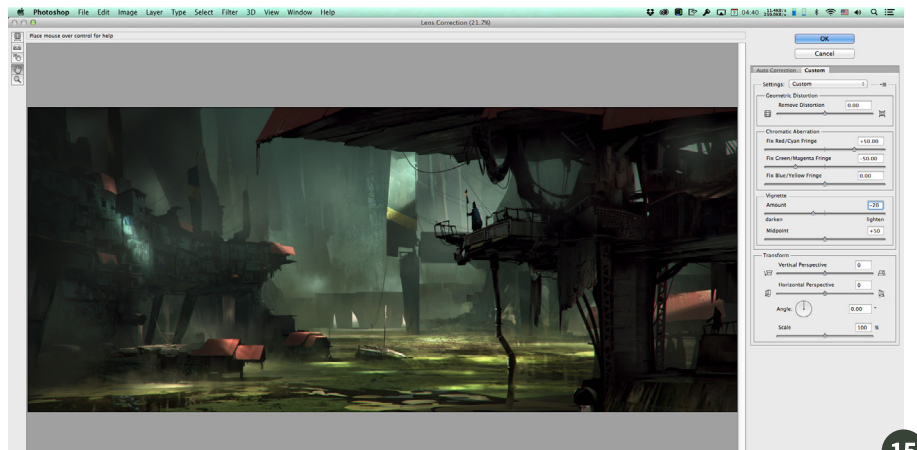
15 Post-processing: This step is subject to preference. You may add them or not. In my case I use a variety of tools to adjust the color tint, contrast and feel of the image. I add a Color Lookup adjustment layer and choose an LUT that suits my needs. This is something familiar from a lot of modern game engines and 3D tools that allow you to change the lighting quickly. I set the opacity of the layer to somewhere around 40%. Then I add a Color Balance adjustment layer to slightly adjust the color tint a bit more. ►



13



14



15

10 You can add a highlight color to add points of interest

11 Give your environment a more otherworldly flair by adding unique shapes to the familiar elements

12 Almost done, but feel like something's missing? Don't be afraid of dramatic changes if it improves the image

13 Tedious detailing is key to increase your environment's believability

14 Dramatic light and shadows can make your image more interesting

15 Explore different kinds of color tints and various other post-processing effects

The final step is aimed at faking video/ photography. It is often overdone but I still like to use it once in a while. One part is adding chromatic aberration and vignetting (see boxout), the other is adding film grain (see boxout).

This step concludes the tutorial. ●

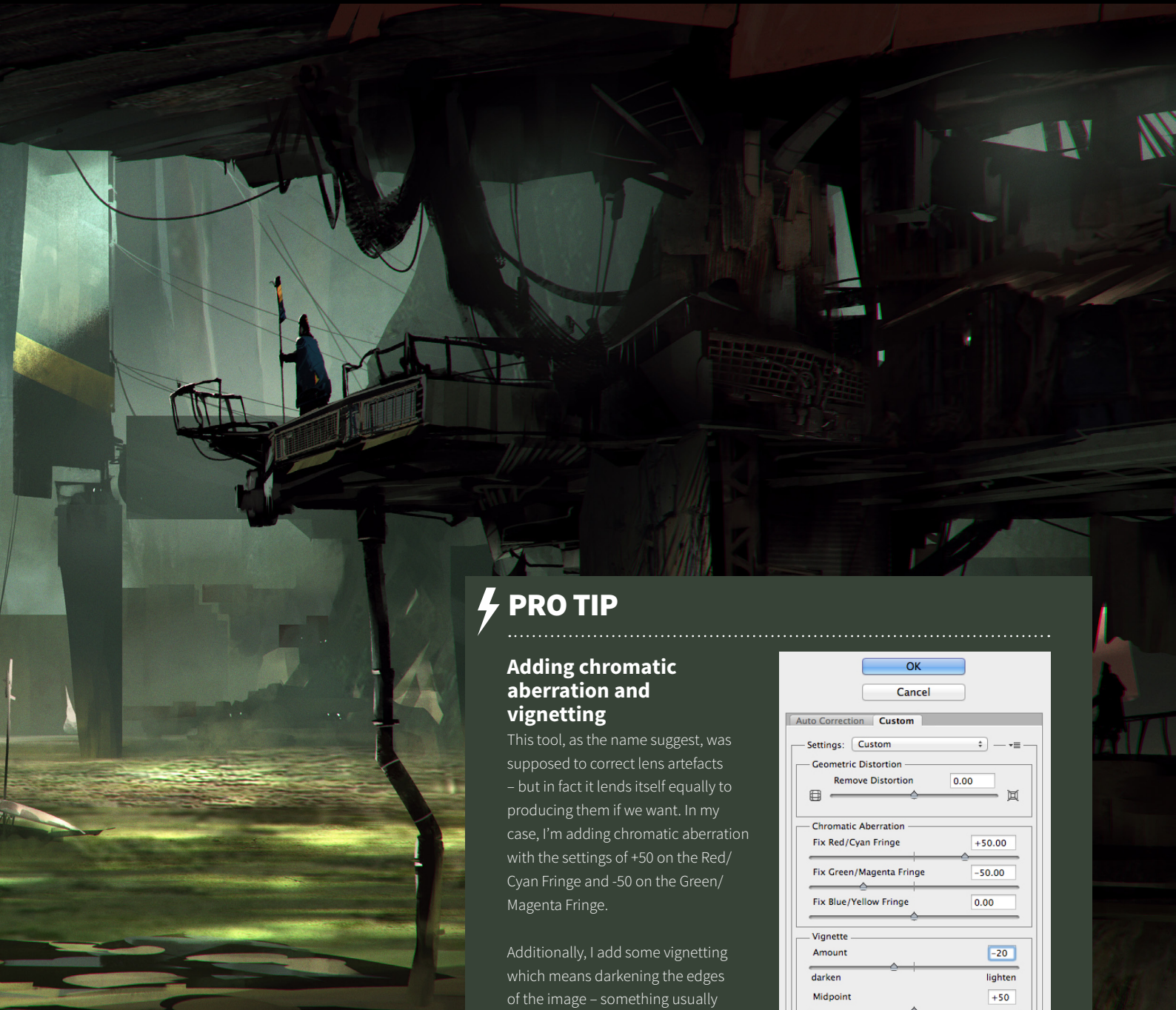


The Artist



Jan Urschel

Web: hendrix-design.com



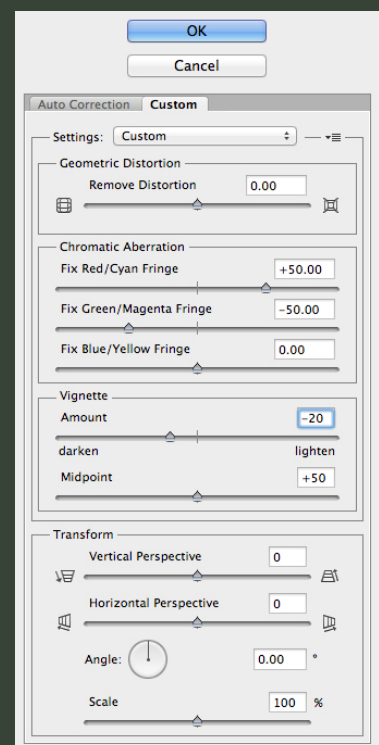
⚡ PRO TIP

Adding chromatic aberration and vignetting

This tool, as the name suggest, was supposed to correct lens artefacts – but in fact it lends itself equally to producing them if we want. In my case, I'm adding chromatic aberration with the settings of +50 on the Red/Cyan Fringe and -50 on the Green/Magenta Fringe.

Additionally, I add some vignetting which means darkening the edges of the image – something usually caused by a lens. I'm using a setting of -20; as with the aberration, you should play around and use whatever feels comfortable.

Note: This tool is only available in the newer versions of Photoshop.



- How to use clipping masks

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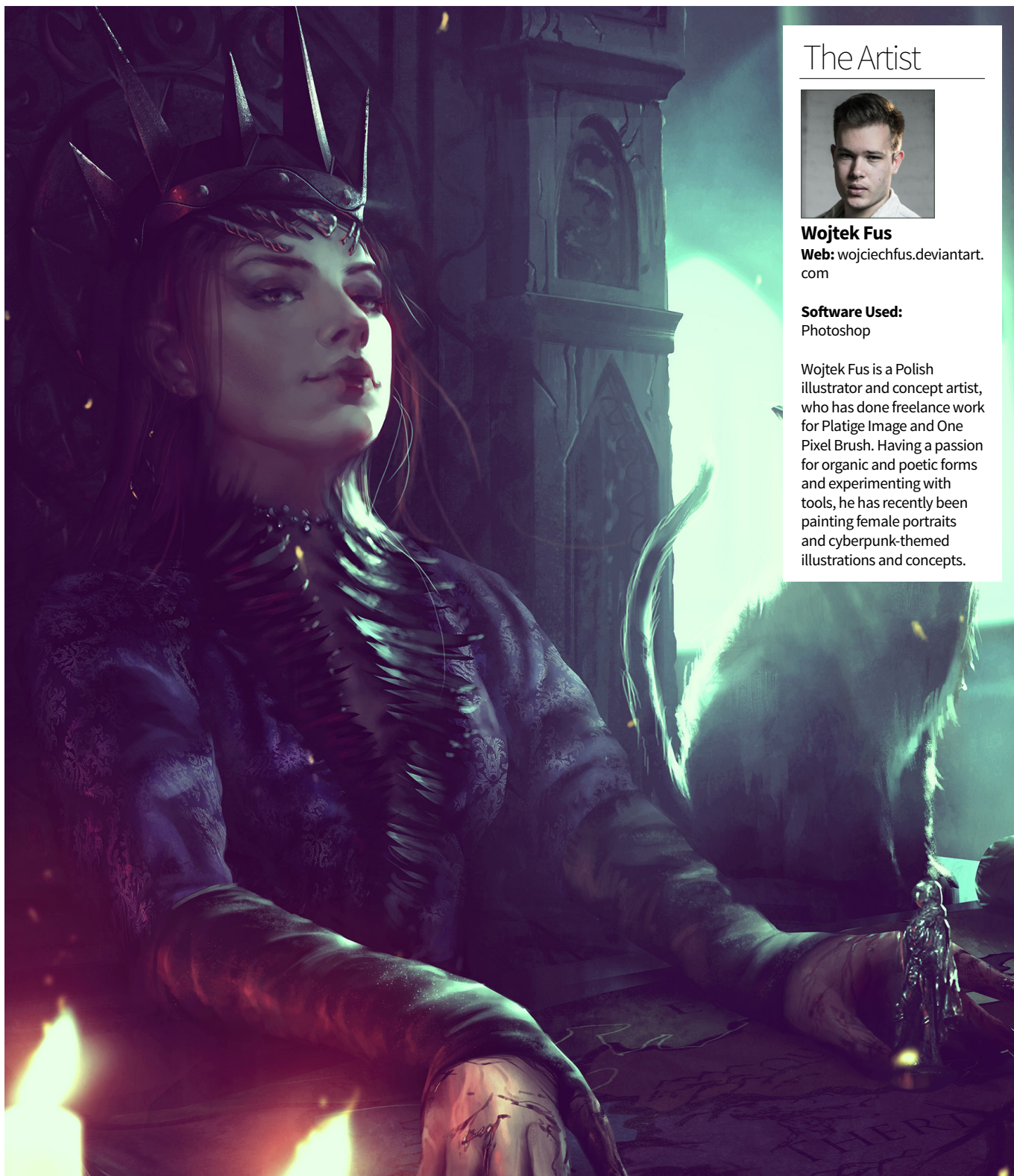
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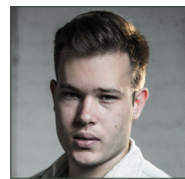
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The Artist



Wojtek Fus

Web: wojciechfus.deviantart.com

Software Used:
Photoshop

Wojtek Fus is a Polish illustrator and concept artist, who has done freelance work for Platige Image and One Pixel Brush. Having a passion for organic and poetic forms and experimenting with tools, he has recently been painting female portraits and cyberpunk-themed illustrations and concepts.

Discover how to depict emotions

Wojtek Fus shares his structured approach to creating detailed, complex illustrations that portray mood and emotion. In this tutorial, Wojtek takes you step-by-step through useful techniques for building up an evocative image and achieving the best results! ▶

Create detailed illustrations, while maintaining mood and emotional impact...

In this tutorial, I want to show you a technique that is good for painting complicated illustrations that need a lot of detail work. The approach is very structured and it requires a lot of patience and persistence. From the beginning we know what we are shooting for and consequently go for it through specific steps. Still, we have to maintain the storytelling and the mood. For this specific illustration, I came up with an idea of an arrogant Queen who is a ruthless conqueror. She is not a figure you want to mess with.

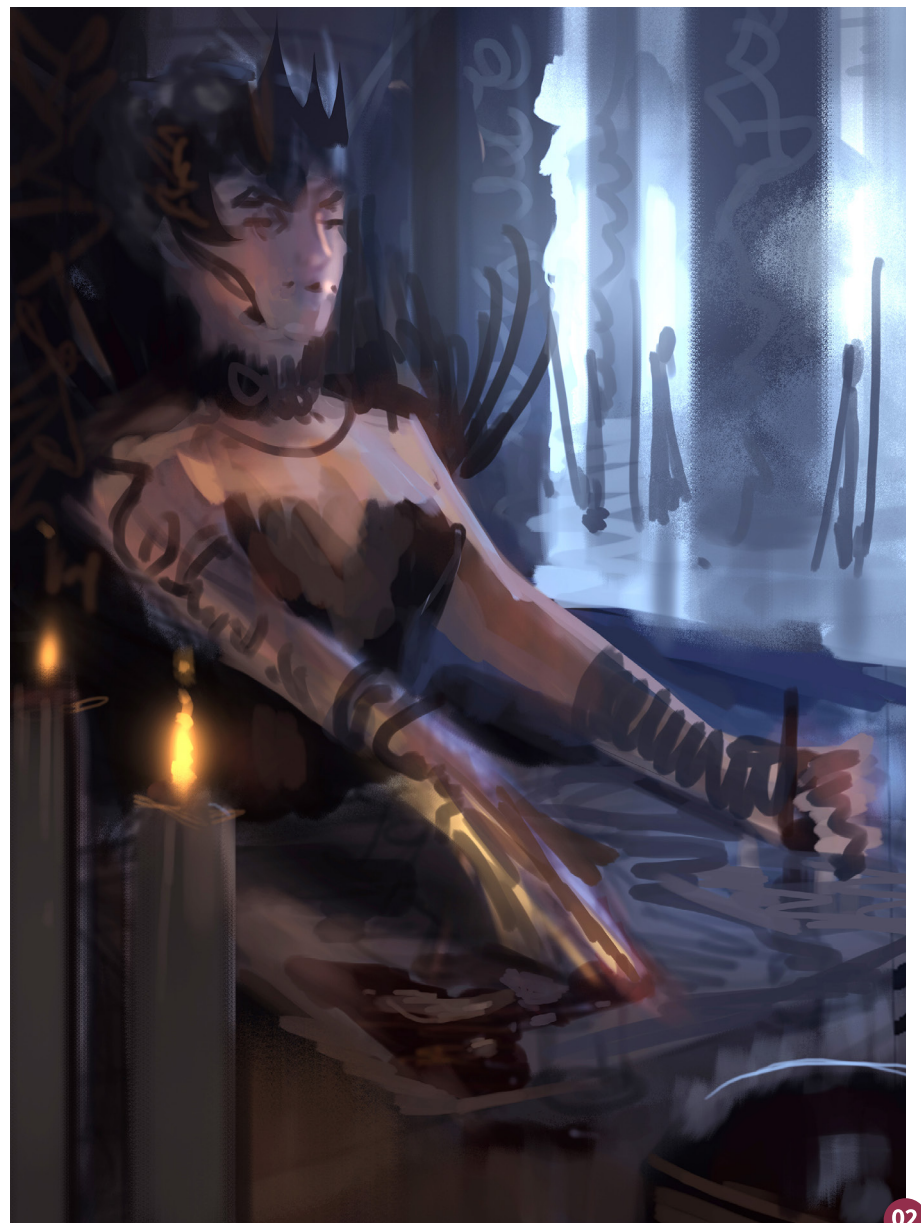
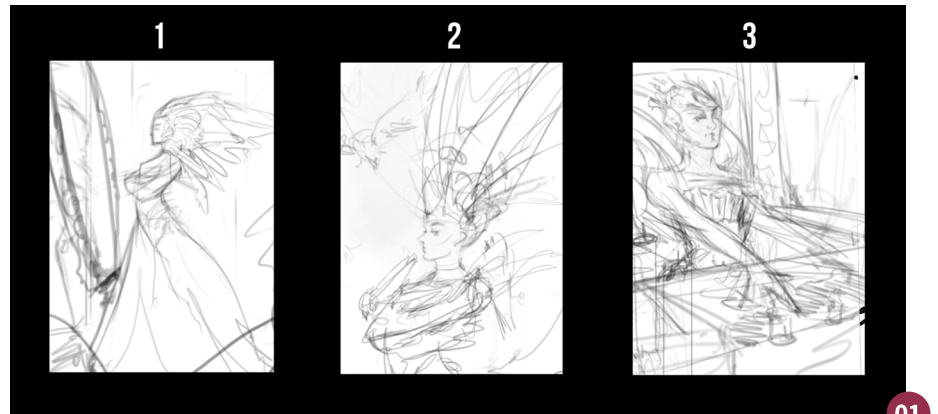
With that idea in mind, I begin to research the topic. For inspiration I look everywhere: movies, paintings, books and even music. I look through movies like *Amadeus*, *Snow White and the Huntsman* and *Harry Potter and the Half-Blood Prince*. I create a big PSD file to gather all the visual information that I find interesting for this project. Think of it as eating before going for a 7-hour long hike. You want to stay strong and full of energy – in this case with creative power and ideas.

I go through all the resources to get props, interesting lighting scenarios and moods ready. I have narrowed my initial idea into a very specific visual style. I want to give it a really dark feeling with Victorian aesthetics. Now, I feel prepared and excited to go further and start working on this piece!

01 Loose sketches/explorations: First off I just sketch out a couple of really rough first ideas. I give 10 minutes to every thumbnail and then I move to another one. I do it mostly with line. Remember not to get caught in the details, you just want to get your composition and camera angle figured out for the shot. Keep it simple and classy! I tried a couple of different approaches and decided to go further with a third thumbnail. It shows the Queen by the table with her hand on the map.

02 Color and light: I take the sketch I did and I paste it into the new PSD file. I paint directly over it to get my mood and light figured out. I think of the light sources I have in the scene. There is a cold-blue ambient light coming from behind the throne and warm candle light just in front of the Queen.

Having that in back of my head, I work for 30 minutes to get this rough color sketch done. Try zooming out to see if the general light



and shadow pattern is pleasing to the eye. It's important to remember that this is only a sketch to help you out with color as you work on the real illustration in a different file. It's an indicator for you to know the lighting in your scene, so that's why it's so important to get it done really nicely. ▶

01 Do at least three sketches and then choose the best one from them

02 Keep the rough color sketch open when you work on your illustration, you can use it as a guide for your color and light

“Make sure to know exactly what kind of material you are painting and how it reacts with light and color”

03 Line-art: This is where the fun begins. I shoot all the necessary references by myself, mostly by asking friends to pose for me – it’s really fun! When I am done and I have all the references in one place, I begin to work on my line-art.

I put the sketch from step one on the Multiply mode and give it low Opacity to see through it. On the layer underneath, I start to figure out the design of the picture with really tight line-work. Everything you will draw right now will be rendered out later during the process, so you will save yourself a lot of trouble if you make it as accurate as possible. For ellipses I use an Ellipse tool (U). I have also decided to add a cat sitting next to her as her character and the traditional traits of cats go well together.

04 Filling in the shapes: Once we have all the lines in place, we have to move to shapes. I have my sketch set to Multiply blending mode and it sits at the top of my layer stack. For each item in the scene that consists of a different material, I create a new layer and within that layer use the Lasso tool (L).

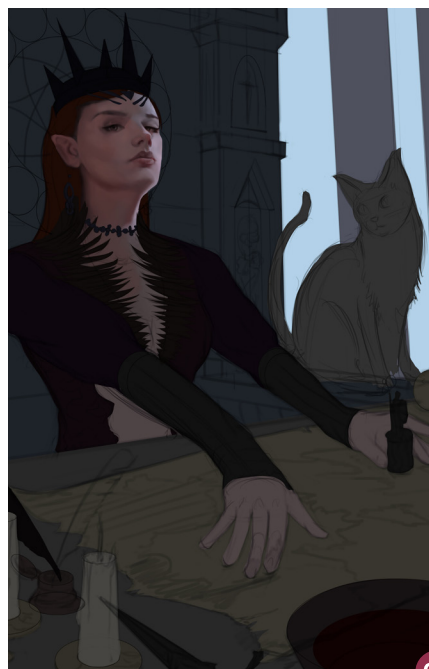
I create a selection based on my line drawing. For example, I have the cat sitting on the throne; I create a new layer, then using the Lasso tool I create an outline of it. Then using a Paint Bucket tool (G) I fill in the selection with the color (looking back to my rough color sketch). Don’t worry about rendering right now. The picture should only have flat colors when you finish this step! I start rendering the face, but won’t worry about it until the next step.

05 Rendering the focal point: Now I select a layer with a skin tone (you can basically start with any layer you want, but I would recommend going for focal point) and I hit the Block Layer Transparency button (/). This allows me to paint within the shape I created in the step before, without breaking it. I use mainly big soft brushes to block in main colors and values within the shape.

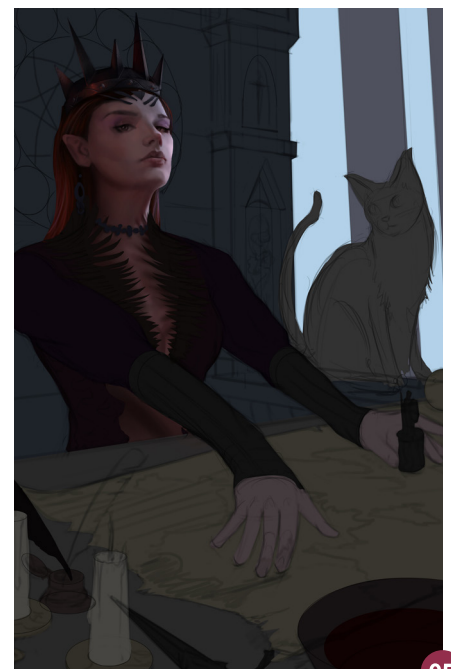
Once I have it in place, I take a more painterly brush and I paint over it to work out the edges. It’s really not about the brush you use, but the way you use it. As I render, I delete lines from my initial sketch on the top of the layer stack in order to not interrupt the rendering.



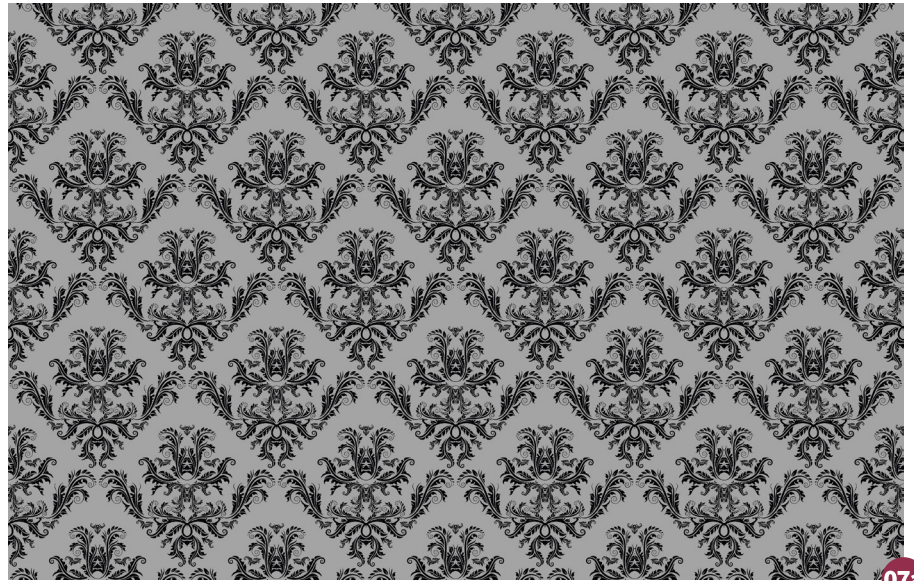
03



04



05



06 Repeat... This is the part when you can really feel how much work you have to do before the illustration looks presentable. Basically, we have to go through every shape and render it out thinking about light in our scene. As you can see in this image, I tackle her uniform/dress. I give it a purple color, because it's associated with richness and splendor. Make sure to know exactly what kind of material you are painting and how it reacts with light and color.

07 Applying a pattern: To give the dress a little bit of detail and make it more high-class, I decide to put an ornament on it. I found a free texture on www.lostandtaken.com/gallery and decided to use it as a starting point. I copy it without the background and paste it right above my dress layer. ▶

03 Establishing everything in the scene with line sketches is the most important step in the whole process. Make it as accurate as possible.

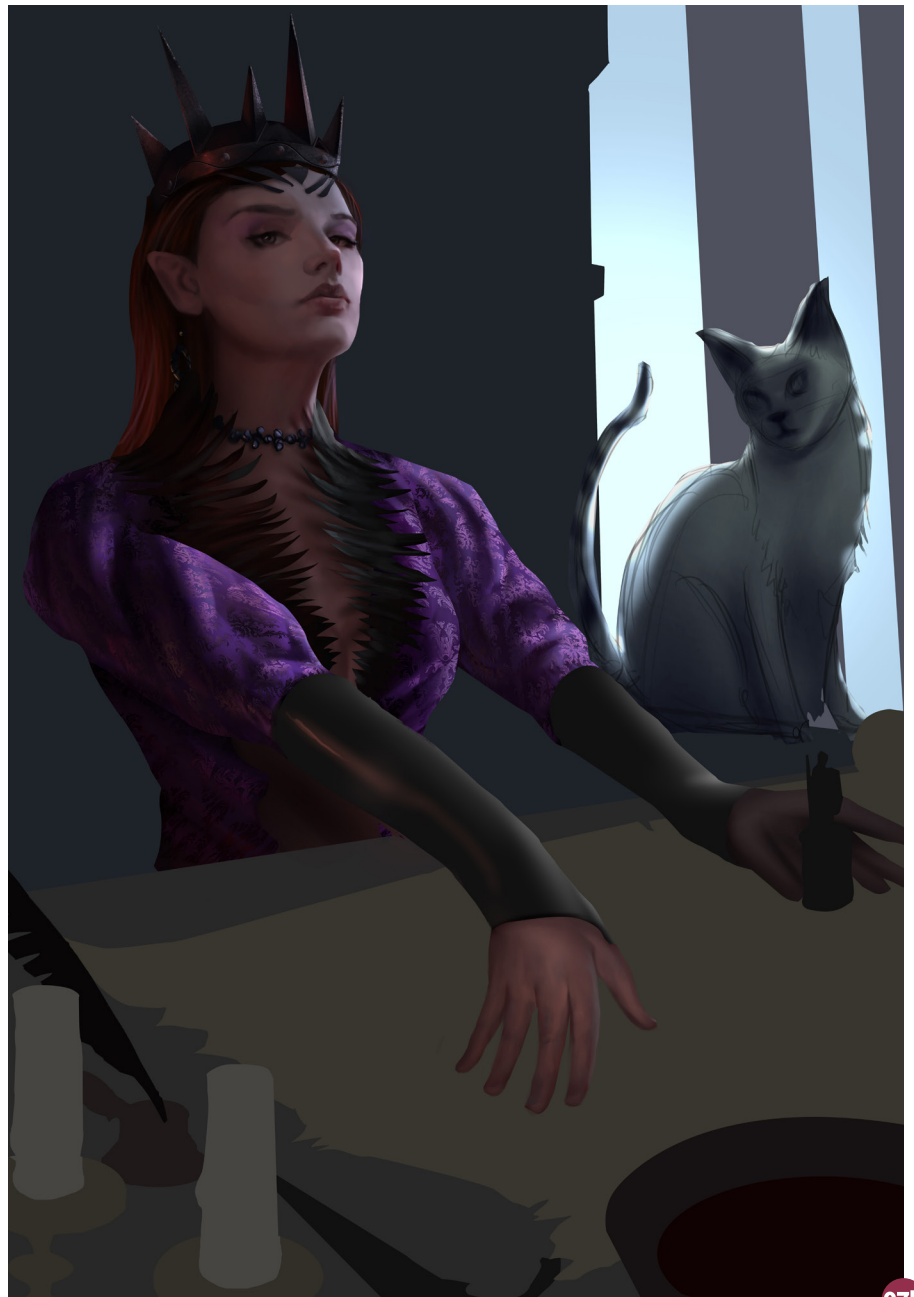
04 The key about this technique is having all the necessary shapes present on different layers

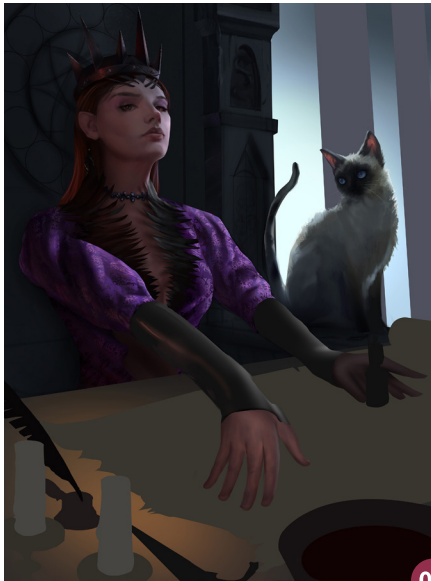
05 By blocking the transparency of the layer, you are able to render without worrying about anything else

06 Cloth is really tricky to render – look at a lot of images before you commit

07a The image found online used to create the fabric pattern

07b Details like ornaments are crucial when depicting the emotional impact and mood of a character



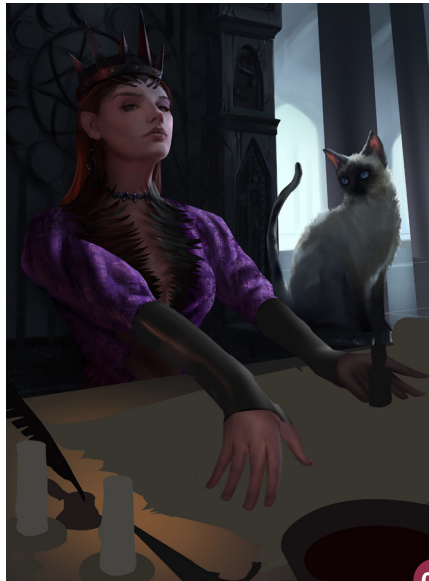


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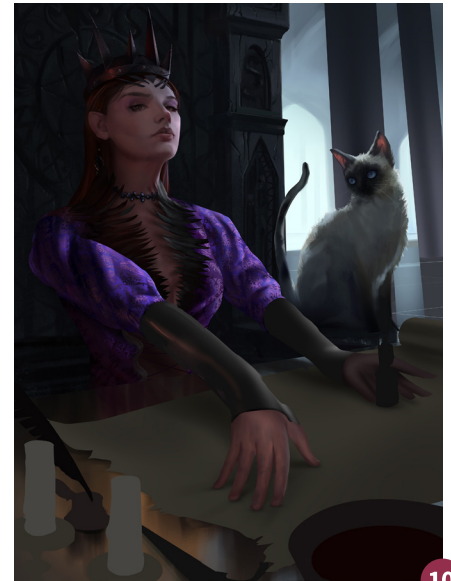
To apply it specifically to the shape of a layer below, we will use a Clipping Mask. Hold Alt and click between two layers. Now the layer of the pattern is clipped to the dress, we have to change its blending mode to Soft Light. Press Ctrl+T for a Free Transform tool to appear. Now, right-click on the pattern and choose Warp. It's time to distort the pattern to wrap around the form. I have also started working on rendering the cat.

08 Further rendering: I render out the cat in the same manner as the dress and the face. I apply Circular Gradients (G) to the table and a background to illustrate the light sources. Remember your color thumbnail and whenever you are in doubt, just look at it – you have already made crucial decisions about your lighting and it's just a matter of applying them.

Slowly, I get rid of all the lines, replacing them with a rendered form. As you apply the same process to every part of the picture, you may



09



10



11a

feel tired or even lose your excitement for the illustration – and that's totally normal. Take a step back and maybe start a new piece in the meantime. Have some rest.

09 Throne and the background: Now it's time to tackle objects that are heavy on perspective – the gothic throne and pillars in the background. I set up a simple perspective grid using the Line tool (U) and then just paint in the

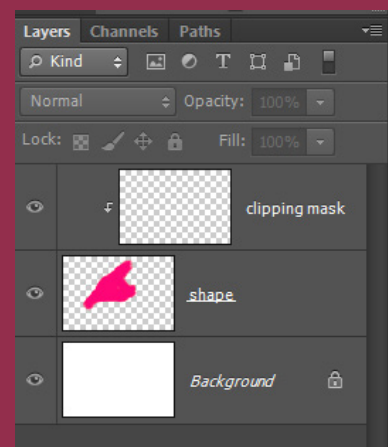


11b

PRO TIP

Using Clipping Masks

Using Clipping Mask is extremely useful to work in a non-destructive manner and preserve your silhouette during painting. Let me explain how to create one. First we need a shape that we want to preserve. After, create a layer that you will use as your Clipping Mask. Now hold Alt and click in-between the layers as you see it on the picture. Now you can easily paint inside the shape without worrying about going outside of it.



basic structure that I see in my detailed sketch above. I have my brush set to Multiply and I have sampled the color directly from the throne's shape. When I paint softly with these settings, it gives me an instant illusion of receding planes with the throne shape. Do not over-detail it though; you still want to retain your focal point as the most detailed part of the picture to attract the viewer's attention.

10 Reflective materials: Now I move into the bottom part of the picture and start working on the table. I decide that I want to give it really shiny, polished and sophisticated look, by reflecting its environment.

I also paint in the shadows in the places where I think light won't be able to reach. Again using mainly a big soft brush and then polishing the surface with a painterly one.

11 The map: To get the map lying on the table, I decide to create it in a separate PSD file first and then place it directly as a clipped layer to the initial shape of the map that I have established in step four.

Photoshop has a feature called Smart Object. This allows you to change an original PSD, in this case the map, and it will automatically update the changes without you having to place the object all over again.

12 Take a step back and adjust the contrasts: Right now, I am taking a step back from the work for an hour or two. When I come back to it, I usually spot some mistakes and I try to fix them.

I use the Brightness/Contrast and Levels (Ctrl+L) slider to adjust the contrast of the layers I think look washed out and flat. Watch out for your colors getting more saturated as you will have to pale them back a little with the Vibrance slider.



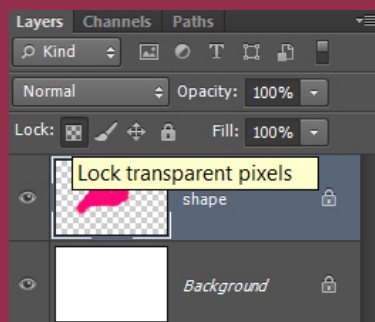
12

13 Lens Blur and proportion: As I want the focus to be directly on the Queen, table and cat, I decide to use the Lens Blur filter (Filter > Blur > Lens Blur) on the objects that are very close to the camera as well as behind the throne. I am really happy with the effect. ▶

PRO TIP

Transparency of the layer

This is very simple tip, but it can save you hours! It works almost like Clipping Mask, but you don't really need to create one. What you need to do is press the small chessboard icon that is attached to the layer palette, right above the layer stack (or just hit '/'). The small lock will appear next to your layer. Now it works like a clipping mask, but within the same layer!



- 08** The most boring and time-consuming part of creating an illustration – at least for Wojtek!
- 09** Props and the background elements are for reinforcing the sense of the story in your illustration
- 10** You can see how the illusion of actual space is starting to take shape
- 11a** It was really fun to create the map for the imagined world
- 11b** Applying the map to the scene
- 12** Don't be afraid to experiment with adjustments while you work



I still continue to see some proportional issues that are present due to a bad initial detail sketch. I should have repaired it at that stage but cannot now, as everything is very hard to move because of the layer structure. You should learn from my mistakes and try to nail your drawing before moving on to rendering!

14 Color correction! Press Ctrl+G to create a group that you will put your layers in. Name the group 'Color Correction'. Later on we will be able to quickly turn it on and off to see if we are improving the image. Now I will start putting Adjustment Layers into that group.

I start off by applying Levels and increasing the contrast (but being subtle about it and trying not to lose any information in the shadows). After that I create a layer that I call Bloom and I set it to Screen blending mode. I take a big soft brush and I apply a couple of soft strokes to light up the environment and create the sense of light coming through the air.

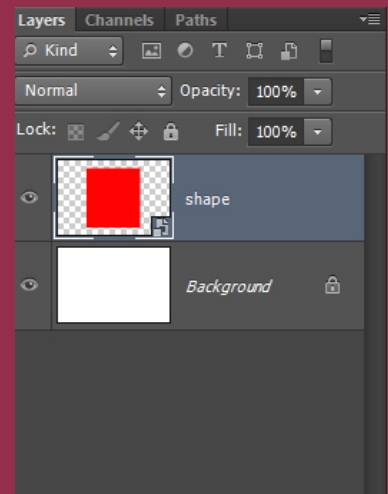


PRO TIP

Working with Smart Objects

The Smart Object feature enables you to nest another PSD within the same document and update it dynamically. Any layer can be transformed into the smart object (right-click on the layer > Convert to Smart Object) or imported from your computer (File > Place...). Once you have your smart object placed, you can distort and transform it to match the perspective of your composition.

When you feel like editing a smart object, just click the layer thumbnail twice and it will open the smart object as a new undistorted document. Once you apply your edits, save the file and come back to the original document. You will see that your smart object is updated. I used this technique to easily paste the map on the table while still being able to draw more details on it later on.



• Working with smart objects

For the color balance, you need to think of the mood that you want to achieve in your piece. I think that a cool color scheme would add to the ruthless character of the Queen. Still, I want to maintain a couple of warm accents (for the candles). With a couple of areas that are too black, I make a final adjustment. I create a new layer filled in with a really vivid color (Magenta in this case) and I set it to Difference blending mode and lower the Opacity to 5-10% percent.

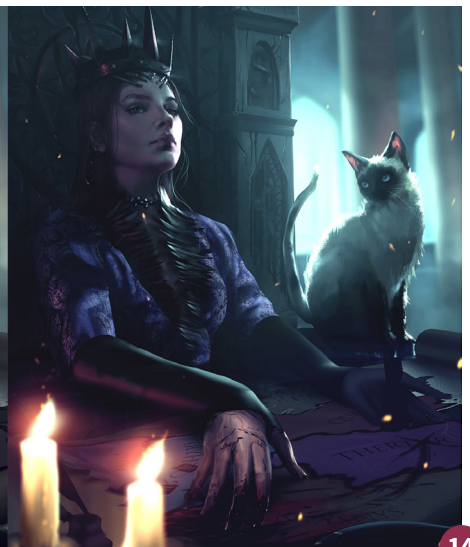
15 Finishing touches: It's done! I pushed the violets to get rid of the pure blacks happening in the dark areas. I also worked a little bit more on the table, the blood splashes,

the Queen's expression and hands. I hope you enjoyed reading this tutorial and found it helpful. ●

13 Being able to spot mistakes and go back and fix them is really challenging, because you get very attached to what you have already painted

14 Be subtle about the changes you make when doing your post-production – you can enhance the image or ruin it!

15 Painting detailed illustrations is a really slow process, so take your time



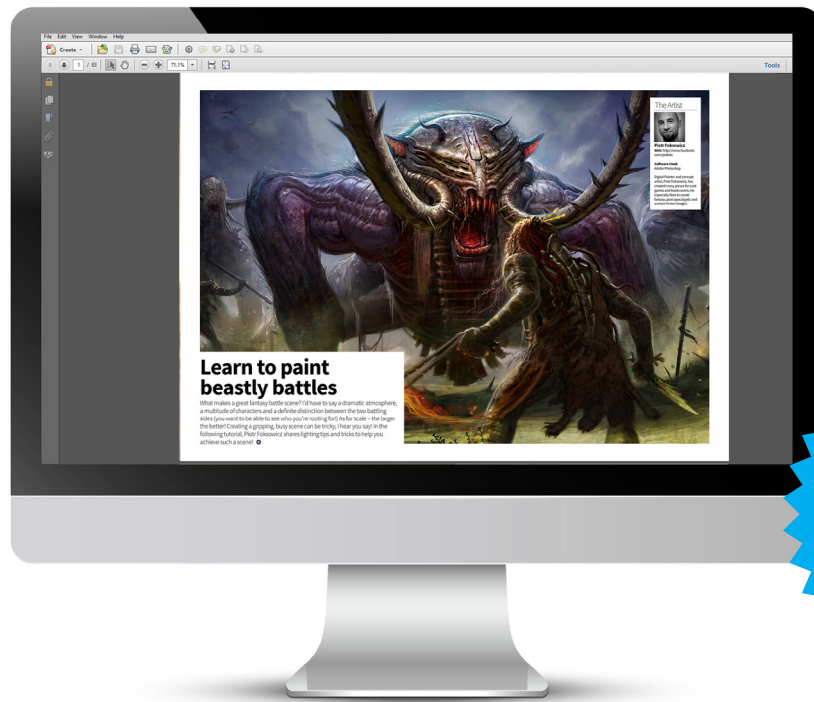


The Artist



Wotjek Fus

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Issue 101 | January 2014

Sketch stylized characters
Cézar Brandão shares how to create a ZBrush sketchbook full of artful characters

Sculpt creepy creatures
Fabrizio Bortolussi offers insight into his pipelines for creating bizarre beings

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- 10 of the best digital images
- Post-production in Maya
- Create hyperreal scenes
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- and much more!

How to photograph textures
Photographer Scott Davis shares his tips for capturing images ideal for texturing

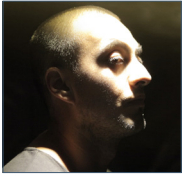
Break into the concept art industry
22-year-old Aaron Sims Company artist, Luca Nemolato explains his amazing career success

Learn efficient prop sculpting
Joseph Harford reveals top tips for efficient ZBrush sculpting and creating foliage

How to become a master modeler
Senior Artist at Lucasfilm Industrial Light & Magic, Marco Di Luccia, reveals his envious career highlights and tells of how he developed his 3D talents

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The Artist



Eduardo Peña

Web: chino-rino2.cghub.com

Software Used:
Photoshop

Eduardo Peña is a concept artist and designer currently working in the entertainment industry. He develops creative solutions and communicative tools to expand the knowledge and quality of everyday art and design problems, working on titles such as *The Hobbit* trilogy.

Master narrative scenes

Films and video games rely on being able to create powerful narratives and evoke emotions. The very start of this process lies with the conceptual art, so it's important to get it right, and by understanding the process and techniques behind it you can do just that! Eduardo Peña fully immerses himself in the world he is trying to capture and shares his techniques along the way ▶





Explore the fundamentals that create mood and atmosphere in a haunted scene...

Before entering into the development of a piece, I always imagine that I am some sort of character living and experiencing any of

the situations in the world that I'm creating. I believe I'm 100-percent in that space; I breathe the air, I feel the climate and I abandon my senses to explore what surrounds me.

I also love to put music to this situation, in a way that turns everything into a completely

cinematic experience. In this case, it's going to be a haunted village, moody and dark. The hunter is approaching to take out the evil that is living there.

Why is it so important to emphasize this? For me it's an essential step; the image is capable



01



“The initial stage requires an understanding of mood and design language, as the composition defines the entire frame”

of expressing and influencing the senses, so to create an atmosphere that traps and exposes a narrative richness that articulates with force our feelings and perception towards a visual piece, creates the perfect experience.

That is why it is important to think holistically because everything is related, even in the design process.

01 The concept: The initial stage requires an understanding of mood and design language, as the composition defines the entire frame. I start with a basic black silhouette work; finding structures and simple architecture, to craft something that immediately reminds us of a historic background, keeping in mind the initial instruction to create a haunted village. Silhouettes need to be integrated in a 3D space, so I start adding elements that create separations and depth between objects, (such as fog) and playing with basic values. It needs to be moody in these initial stages, as well as functional.

I start directly with a monochromatic base and turn up the blue values in order to start having a chromatic approach right from the start.

I use a simple set of brushes; the hard (Chalk brush) and soft (Air brush), which helps me to maintain simple execution and better integration of strokes.

02 Composition: This stage will start to define initial volumes in a simple form, in order to understand what the purpose is of this set.

I decide to add some suggestions of architecture as well as some texture for a better reading, and then start exploring potential focal points.

Knowing that the textures contain a significant amount of information, this step is essential in balancing the level of sharpness and maintaining the silhouette elements in the exposure. ►

01 This is what we will hope to achieve...

02 Setting up the basic architecture blocks and scene

⚡ PRO TIPS

Finding references

In most cases, try to keep your scene simple using a small amount of textures. This will help you understand the potential of the less prominent features, and allow you to give different purposes to different textures. This way, your design creativity will grow because you're challenging your brain to work with a limited number of things.

Rendering

Take your time and be patient. The difficult phase is at the beginning, in compositing and finding the balance and rhythm. The last part is just about having fun and adding elements that you consider relevant to your story.





03 Textures: In this part I make a compilation of textures from free texture sites such as www.cgtextures.com. I create a specific selection of elements that I can re-purpose and use alongside the entire painting.

Once the visual structure of my composition is defined (see the previous steps), I add another layer of density; in this case these brick textures, and I use them in different spots to create a sense of realism in the material. It also adds a nice dense collection of details, such as the seam on the wood and roof, and even the wheel. I can use each of these and give them other texture purposes where needed.

04 Integration phase I: This step is where I play with the density of detail and start to integrate a mood.

I start by refining the soft and hard edges that will potentially help me define interesting focal

points and storytelling spots – this is where our cinematic approach starts to grow. Finding those little details will provide the viewer with an immersive experience, and even a sensation of living as a character inside this place, as I mentioned before.

05 Integration phase II: Continuing with integrating the textures, I start adding some branches and rain and give them a purpose inside the frame. Rain is a very helpful tool for mood in these sorts of scenarios as it helps the viewer have a more immersive experience – it almost acts as a reflective surface and thus adds another light source to the scene. The branches add to the lonely feeling and help frame the composition more.

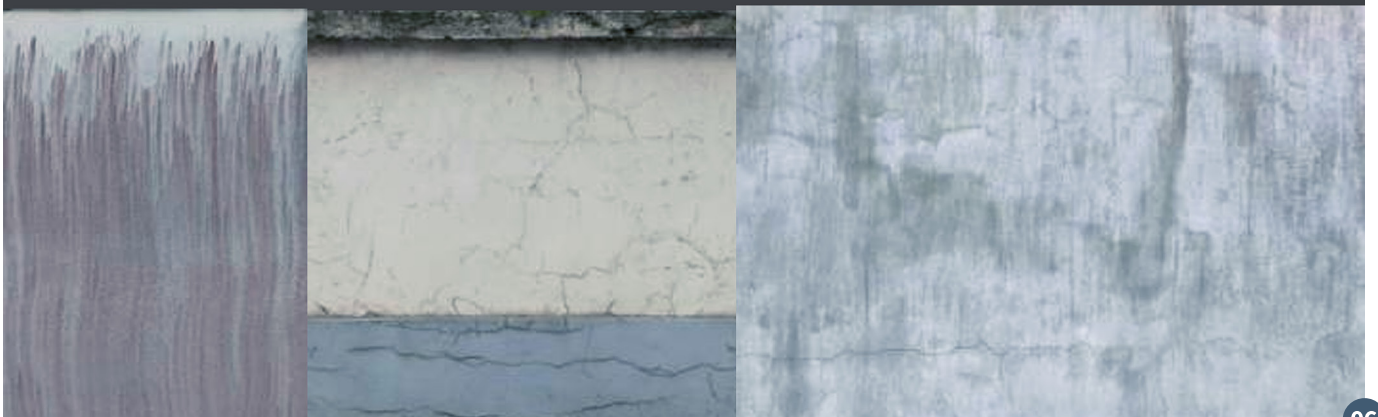
06 Rendering and detailing: It is time to finalize this piece with a little bit more texture integration. Remember that all these added elements need to be integrated well

within the piece, without forgetting about how and why your image needs to communicate a specific mood. If you place too much attention on one detail then you may end up destroying an interesting focal point, so be aware of the spots that you're detailing. ●

- 03** The range of textures used in the image
- 04** Using the textures to create details that tell a story
- 05** Adding details like rain and branches add atmosphere to the scene
- 06** Some of the final textures integrated in the image

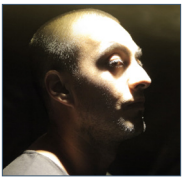


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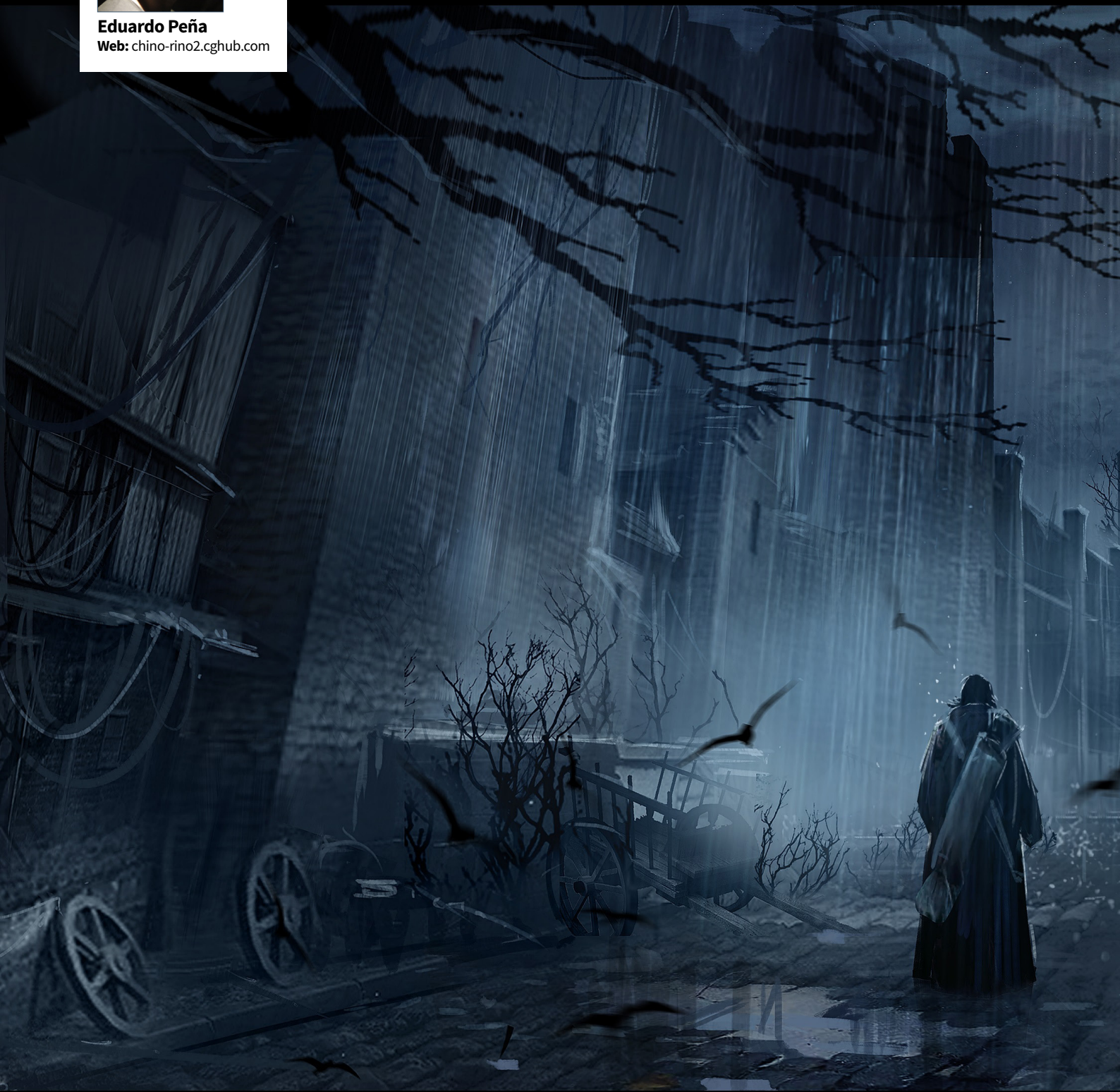
06

The Artist



Eduardo Peña

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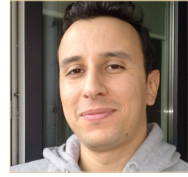


Digitally painting fantasy forests

Rabie Rahou reveals some of his top techniques involved in creating a detailed fantasy forest scene. Looking specifically at digitally-painting important elements of the forest, he reveals plenty of concise breakdowns and useful pointers on creating the perfect textures ▶



The Artist



Rabie Rahou

Web: digitalrabie.com

Software Used:
Photoshop

Rabie Rahou is a freelance concept artist working for a wide range of industries; from one-off cartoons to co-ordinating big events. His latest work includes a concept art piece for a rock concert featuring *The Gossip*.

Rabie Rahou reveals the important techniques used in creating a fantasy forest...

Rabie Rahou runs through the processes behind his fantastic fantasy forest image, *The Forest Spirit*. Working through each element of the scene, he divulges a multitude of processes involved in creating the perfect textures in a woodland environment.

01 Composition: I started by choosing references from my library. As you can see here in the image, the first box shows how I mixed two images of forests. In the second box, I started sculpting with the Smudge tool until I got the perspective down. I then composed and blocked my image into three parts: the foreground, middle-ground and background.

In the third box, I added a path between the trees to guide the viewer's eye toward my subject. I

could then say that the image was well-balanced, so I started adding details and elements. I then began painting the trees and grass, the techniques of which will be explained as we go.

02 Brushes: I started with a pressure-based brush and traced in some lines, and then used the Smudge tool with the intensity at 100 to model the form of the tree. After modeling, I started to paint the leaves using some of the many brushes on www.deviantart.com.

In this image, I used five brushes to paint the leaves but you can use as many as you need. I painted the leaves with autumn colors with some variations in the red spectrum. In a forest there is more than one tree, so remember that you have 10 minutes to complete a tree with leaves.

03 Tree texturing: Next I rendered a tree trunk. To paint it quickly, I used three values of brown. I painted in the dark brown, and then followed with the lighter values.

After this, I started sculpting with the Smudge tool. First I chose the Rough Smear tool to mix my colors and make some surfacing, and then used a thin dark brush to paint some separations in the wood. ▶

PRO TIP

Practice image

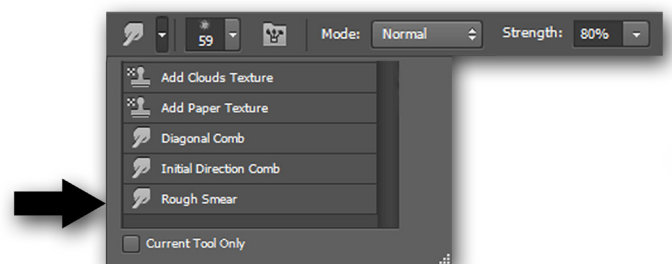
I painted this image especially for the tutorial as an exercise; composed with a tree, grass and bushes. I think every artist should try his skills on this image before going further to a more complex work. Try to make a composition only with these three elements; put them in simple environments, and paint them with different lighting. Remember to put every element in a separate layer, in order to have more control of your composition. Sometimes adding a small leaf and a butterfly in the right place can save your work.



- Try out your skills by experimenting with different elements of this image

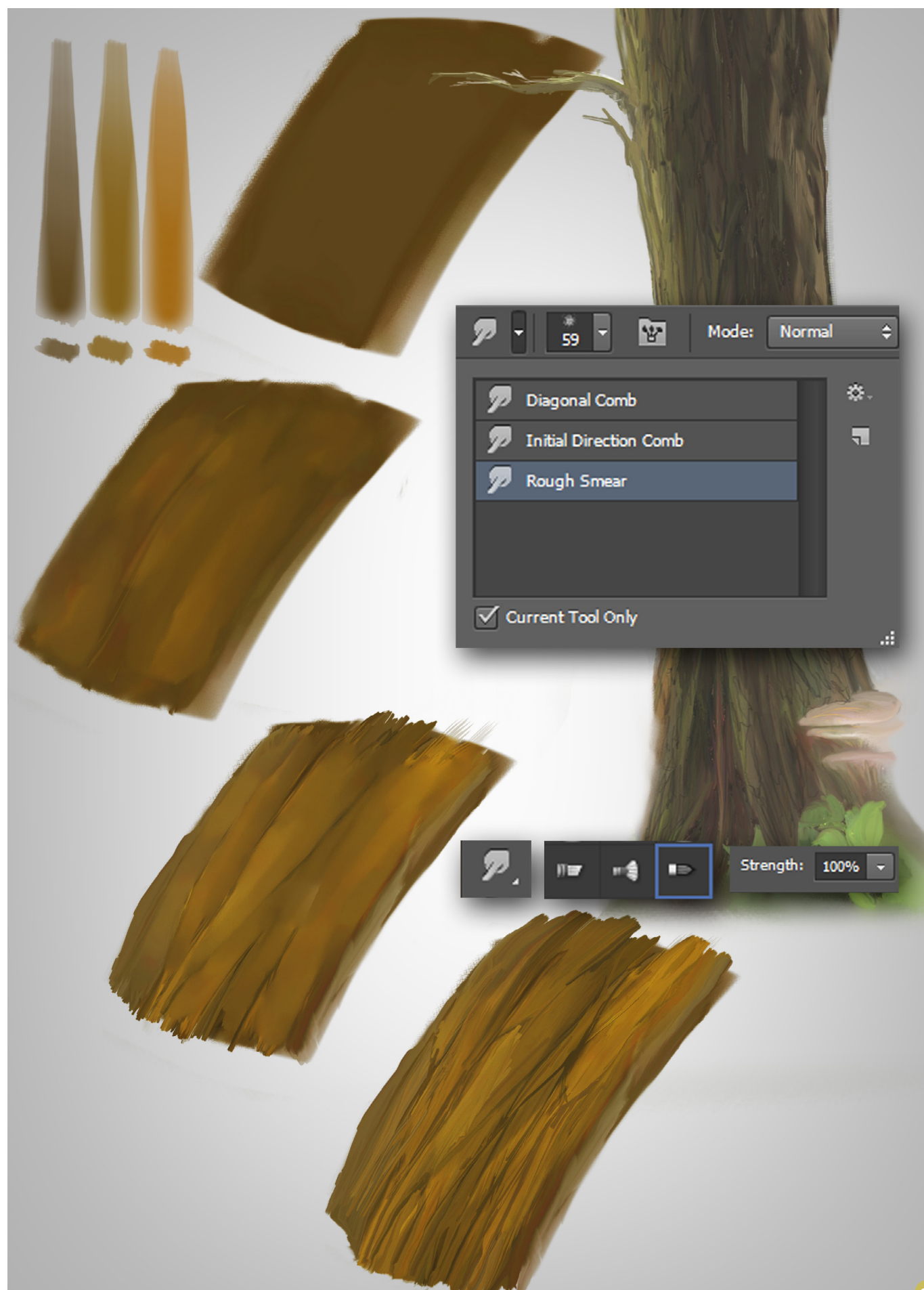
01 Creating the basic composition using reference images

02 Using downloaded brushes to paint in the leaves



01





In the next step, I'll show you the relief and the texture processes, but for now, I simply used the Smudge at 100 to make more relief, depending on the style and the position of the tree.

04 Grass texturing: For the grass I used two standard brushes. You can find a lot of grass brushes on the internet, but I find using only the standard brushes to create the grass works great for me.

I started with the Dune Grass brush and painted it in with a gray value. After I added a layer in the background, I chose the Grass brush and simply painted until I achieved some nice variations.

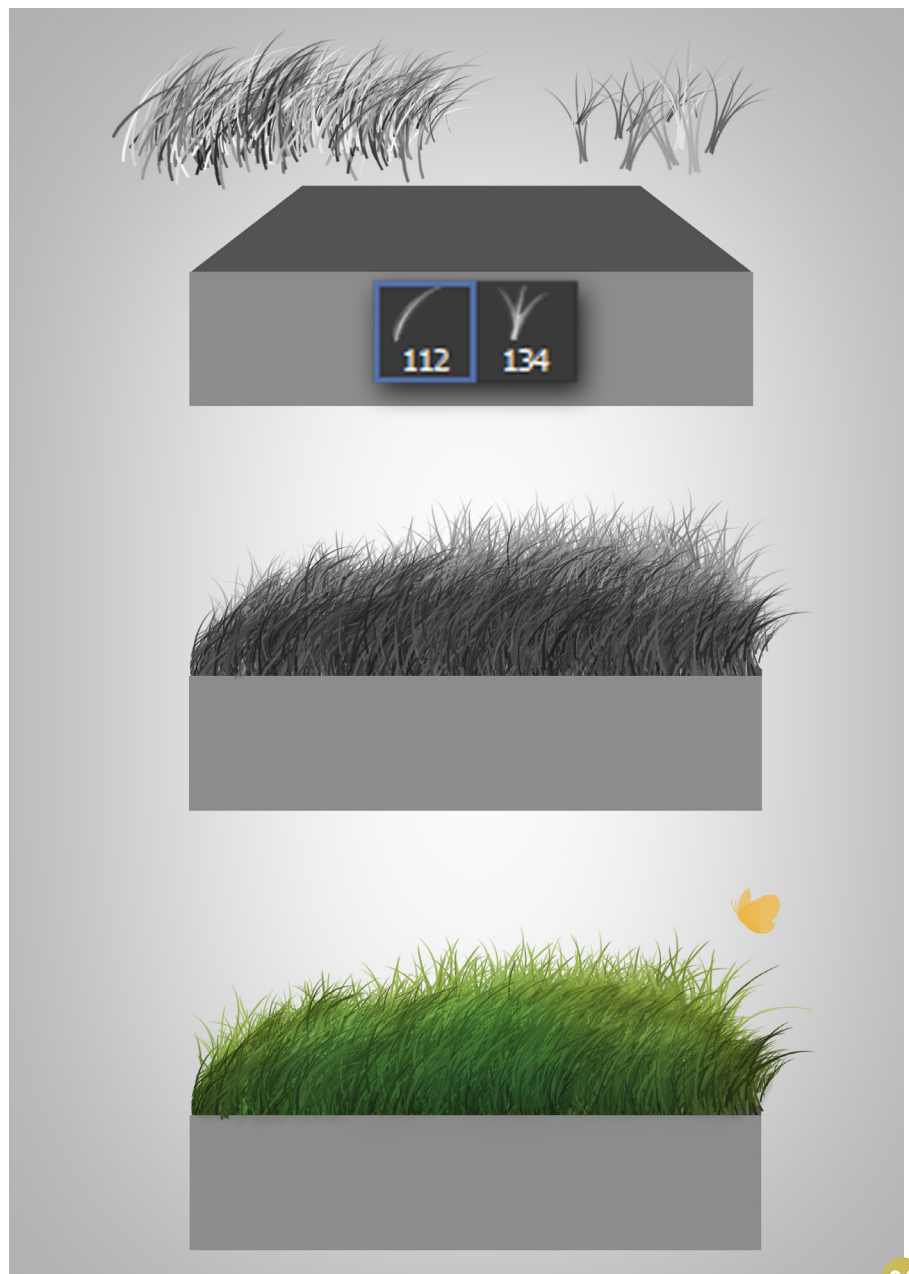
I painted the colors in at the end. In this example shown here, the background layer is brightened to simulate a light source from the top, just like our project.

05 Putting some of the elements together: In this step I painted the grass, some leaves and atmosphere. The atmosphere is an important element in any successful illustration. I began with a cold blue atmosphere, but quickly realized it was too boring as there was only one color. In the third image there are two colors: the blue one in the background and the red one in the middle-ground; because of this, we start to feel the depth. ▶

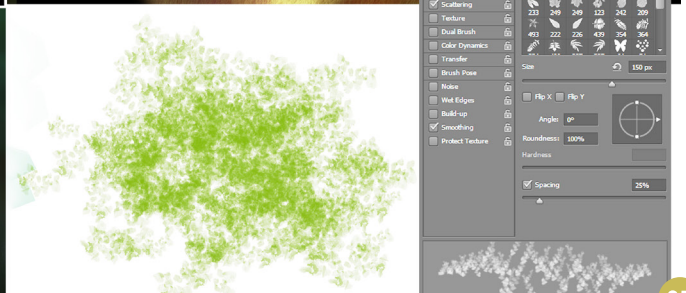
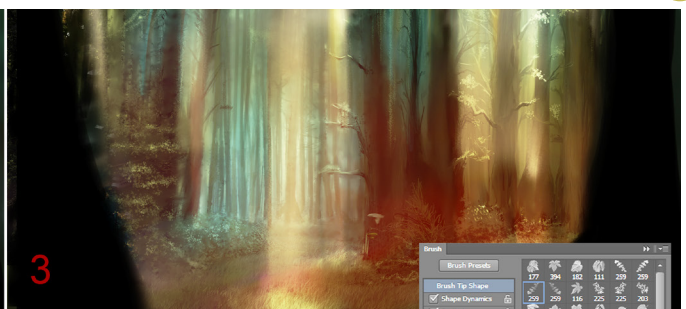
03 Rendering the basic textures on the tree trunk with three values of brown

04 Using the Dune Grass brush to create the effect of grass

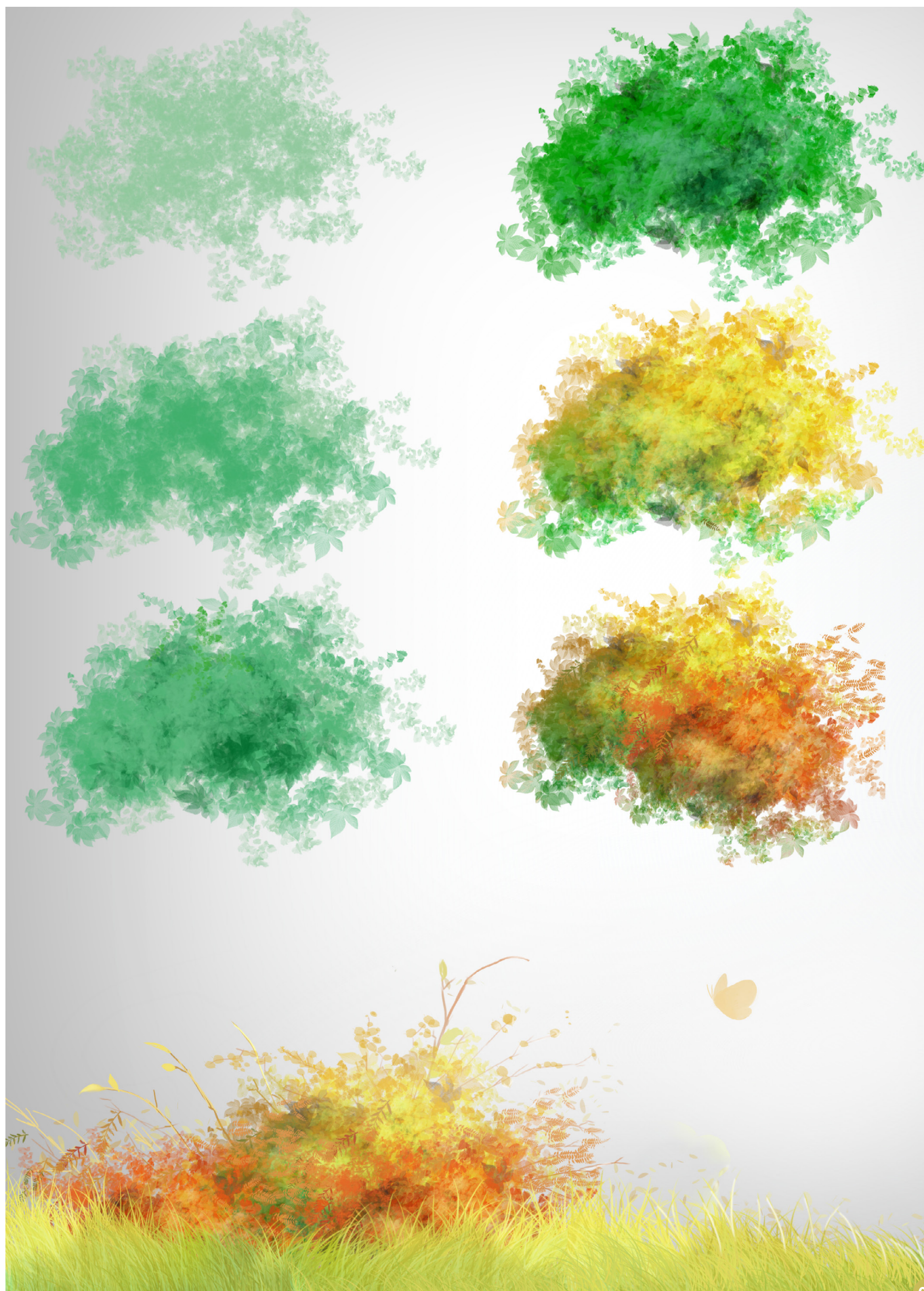
05 Developing the atmosphere in the image using contrasting colors



04



05





07



08

In the next step, I will show my techniques for painting leafy bushes in the foreground.

06 Dense foliage: For the bush, I started by mixing some leaf brushes with Scattering and Intensity. I tried to make a non-uniform ball of leaves by randomly changing the intensity and brushes. Once I started to gather a thickness, I also began to play with color and light to give a shadow to this thickness.

Once I was satisfied, I put the bush in the composition and painted the branches with some leaves to blend it with my environment. In this example I painted directly with color but you can paint in gray and added the colors in a separate layer if you prefer.

07 Light source: I assembled my foreground by composing two trees and

bushes and also some leaves and mushrooms. In this scene the light is coming from above, which indicates that the sun is in the middle of the sky, so the rays must be parallel to the trees.

I added lights on separate layers to shade the bushes. It had to be convincing so I also added shadows and highlights on some of the leaves. The image was now almost complete, but there was still something missing...

08 Setting up the final scene: Many myths in different cultures speak about the forest spirit – a spirit who takes care of the forest. It comes from deep within the human imagination of the unknown, in times when the land was covered in big undiscovered forests. Because of this, I imagined the spirit moving in the forest and checking the trees. He is a mix of tree and animal, or maybe even a human. He

is white, as we always imagine spirits are made from light.

My spirit is on the same path that I painted in my first composition; he is almost in the golden point of the image and the image looks stronger and complete (though I still paint a small squirrel in the picture, for my ego...) ●

06 Creating the impression of dense foliage by varying the intensity of the brushes

07 Adding a light source can create a convincing effect

08 Painting in the forest spirit to create the final image

The Artist



Rabie Rahou

Web: digitalrabie.com









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Introduction

I'd had the idea for this painting for some time before I finally decided to make a few sketches and bring it to life. I'm a fan of Niel Campbell Ross and 'Nightclub' was inspired by the simplicity and balance of his work – I didn't want to create a polished image, but rather something light and simple.

Looking through online portfolios and galleries, the same topics are often repeated, so I wanted to come up with something different for my portfolio. I planned to create an atmospheric piece using loose and sketchy painterly effects.

Collecting references like photographs and sketches is an essential step in my working process, especially for illustrations with strong modern, industrial themes. References and sketches help to develop a subject and are crucial if you want to make your paintings more believable.



01

“I draw a lot of sketches from life and will even take pictures with my cell phone if I see something interesting”

Sketches

I draw a lot of sketches from life and will even take pictures with my cell phone if I see something interesting. Before I start to paint, I collect this stuff together and find it helps me a lot while working (Fig.01). I also find pen sketching a great

exercise, as it creates confidence in painting, especially using hard brushes.

I don't employ any elaborate schemes and my workflow can often be a little bit messy. When painting for myself, I try not to over deliberate and just have fun exploring new things. I don't plan everything from the beginning as I like the work to evolve naturally. Digital painting offers this advantage over traditional mediums as you change the composition whenever you wish.

The line art for this painting was very simple. I wasn't focusing on details but rather wanted to create a guideline for creating the shapes and composition. Instead of painting in grayscale, I started doodling with colors.

Composition

At this point I was focusing only on the composition, so I zoomed out and started playing with shapes and colors. I mostly used a regular Hard Round brush as well as some custom brushes to form random rectangles, using the Lasso tool for edges (Fig.02). To speed up my coloring stage I sometimes merge my sketches with textures from some of my other paintings by mixing layers. I find this is a quick way to get new ideas and interesting effects.

I decided to make a change by expanding the field of view and adding one of my scanned sketches to the first composition. I made some simple shapes of people and a tree outside the building on a separate layer to make everything look more natural (Fig.03–04). It took me some



02



time to finally get a result that I was happy with at this stage, bearing in mind that I didn't want to complicate the image too much.

After settling on the composition and a basic color palette, I made some minor corrections to the perspective and then started adding a few details, while retaining the simplicity. I focused on the lower part of the image as this is visually the most important.

Glass surfaces

The glass surfaces were pretty tricky as they had to be glossy and sharp but maintain the sketchy, overall style. Fortunately, I managed to capture the impression of movement in the foreground in the initial stages. I then used the custom brushes to highlight the leaves before using the smudge tool and some standard brushes to create smooth transitions. Throughout this process, I ►



03

04

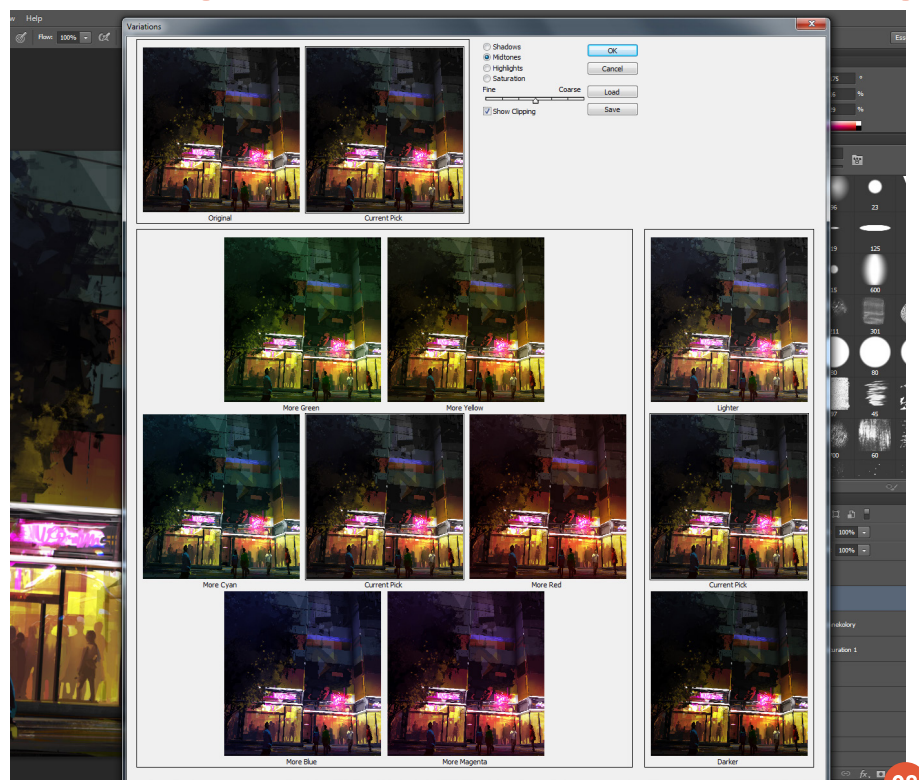


made small changes to the palette by adding new colors. (Fig.05–06).

Tweaks and corrections

I made a couple of final tweaks like a few small details and color corrections (Fig.07). I also removed one figure from the foreground to expose what was happening inside the building as I think this is the most interesting part. I then copied all the layers into one (Ctrl+Shift+C), put this on top and made a couple of color variations using Image > Adjustments > Variations (Fig.08).

Happy with the image, I took a break from working on it for a day. I find that this gives me a



fresh perspective and helps to reveal mistakes. I also sent the finished version to a couple of my friends and asked them what they thought about it. Everyone perceives things differently, so getting a second opinion can really help improve your work.

I'm still learning and I improvise along the way, mostly with colors and composition. One thing I recommend is flipping the image horizontally as often as possible. By doing this, I occasionally forget which way is correct! In the end what

matters is the final effect and this method really makes a difference.

Conclusion

Although I feel I could have done some things better like including more detail and planning more effectively to save time spent changing the composition, this was nevertheless an experiment and I'm happy with the final piece. I feel achieved the desired effect and I hope that others enjoy it too (Fig.09). ●

The Artist



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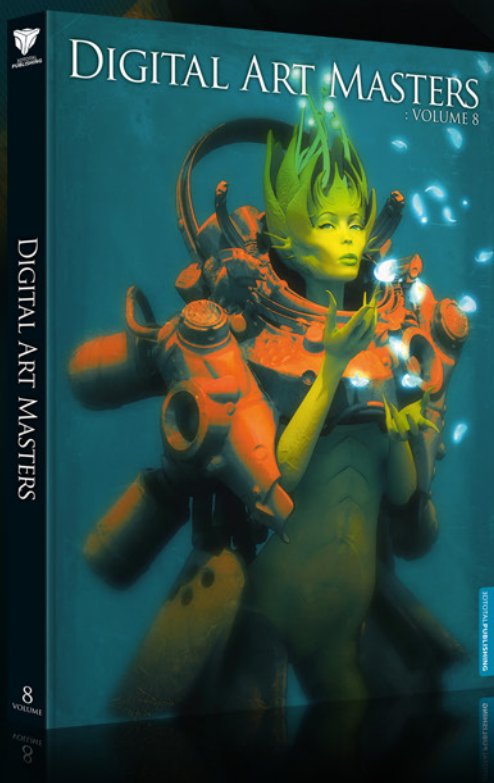
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